

### THE HENRY FRANCIS du PONT WINTERTHUR MUSEUM LIBRARIES

9

### ILLUSTRATED

## CATALOGUE AND PRICE LIST

---OF----

# ORTISTS' MATERIALS

Gold Points, Bronze Powders, Metallics,

## Metal Leaf. &c.

COLORS AND MATERIALS FOR CHINA AND GLASS PAINTING.

COLORS AND MATERIALS

FOR OIL, WATER COLOR & PASTEL PAINTING

AND DRAWING, &c.

# A. Sartorius & Co.,

46 WEST BROADWAY,

BET. PARK PLACE AND MURRAY STREET.

ISSUED MARCH 1st, 1897 .-

Ouotations made previous to this date are cancelled.

Digitized by the Internet Archive in 2010 with funding from Lyrasis Members and Sloan Foundation

Materials for Gilding and Decorating.

# GOLD, SILVER AND BRONZE PAINTS.

## Renaissance Gold Paint,

READY MIXED.



Put up in
Red, Polished
Wooden Boxes.
Furnished
in Gold, Silver,
Copper,
or any other
Bronze Color
desired.







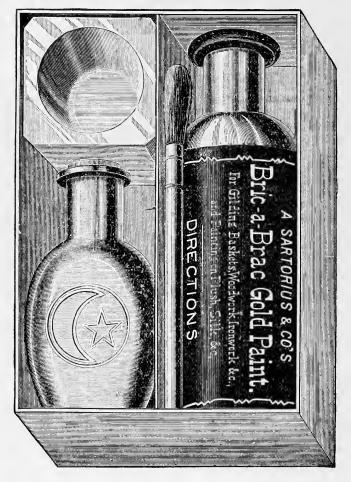
Each
Box contains a bottle of
Ready Mixed
Gold Paint,
Brush, and
Circular giving instructions.



Price,	per	dozen,	regula	r size								 <i>.</i>		 .\$1.50
**	4.6	gross,	••									 		 .15.00
6.6	• 6	dozen,	extra	large	size							 		 . 3.00
4.	••	gross,	* *	••	••							 	<b>.</b>	 .30.00
			The	same	e in	Oı	ne	Pin	t B	Bott	les			
Price,	per	bottle										 		 . \$2.25

# MATERIALS FOR GILDING AND DECORATING—Con'd. GOLD, SILVER AND BRONZE PAINTS—Continued.

## \*BRIC-A-BRAC.\*



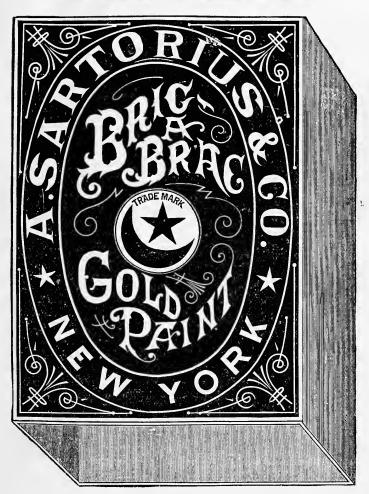
Each Box contains a bottle of Powder, a bottle of Liquid with printed directions, Large Mixing Cup and Brush.

The above cut shows regular size.

# MATERIALS FOR GILDING AND DECORATING (Continued).

GOLD, SILVER AND BRONZE PAINTS-Continued.

## GOLD PAINT.



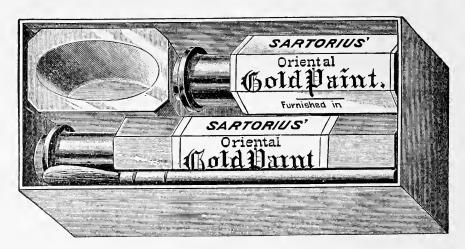
Price,	per	dozen.	regula	r size	<del>.</del>	 	 	 		 	 .81.75
**	44	gross.	+ 6	"		 	 	 		 	 .18.00
4.6	**	dozen.	extra	large	size	 	 	 		 	 . 3.50
4.6	44	gross,	**	• • •		 	 	 	٠.,	 	 .36.00

MATERIALS FOR GILDING AND DECORATING—Con'd. GOLD, SILVER AND BRONZE PAINTS—Continued.

# ORIENTAL GOLD PAINT.

SMALL SIZE.





Each box contains a bottle of Powder, a bottle of Liquid with printed directions, Mixing Cup and Brush.

Price,	per	dozen	\$1.50
		gross	

MATERIALS FOR GILDING AND DECORATING—Cont'd. GOLD, SILVER AND BRONZE PAINTS—Continued.

### ORIENTAL GOLD PAINT.

LARGE SIZE.



Large size bottles of Powder with printed directions.

Price, per dozen.......\$2.75 | Price, per gross......\$28.00



 Large size bottles of Liquid with printed directions.
 \$0.90
 \$9.00

 Medium "
 "
 "
 "
 0.60
 6.00

 Small "
 "
 "
 "
 0.40
 4.50

### CRESCENT GOLD PAINT.



Each box contains a bottle of Powder and a bottle of Liquid with printed directions. Price, per dozen......\$1.25 | Price, per gross......\$12.00

 MATERIALS FOR GILDING AND DECORATING—Cont'd. GOLD, SILVER AND BRONZE PAINTS—Continued.

# Crescent Liquid Gold Paint

READY MIXED.

Furnished
IN
Gold, Silver,
Copper,
Aluminum,
or any other
Bronze Color
desired.



For Painting
Chandeliers,
Radiators,
Paper=
Baskets,
Chairs,
Stools, etc.

(For gilding leather use the Oleo Gold Bronze in tubes.

See page 99 of Catalogue.

Put up in paper boxes, each box containing one dozen bottles of Crescent Liquid Gold Paint and one dozen brushes.

Price,	per	dozen	bottles	\$0.75	
4.6	4.6	gross		8.00	

NOTE:—All Paints enumerated on pages 1, 2, 3, 4, 5 and 6 are not only furnished in Gold Color, but also in Silver, Aluminum, Copper, or any other Bronze Color desired, at same prices as those given for Gold.

MATERIALS FOR GILDING AND DECORATING - Cont'd.

## A. SARTORIUS & CO.'S

# Oriental Enamel,

READY FOR USE.

FOR PAINTING FURNITURE, WICKERWARE, BASKETS, GAS FIXTURES, FLOWER-POTS, TEA TRAYS, BABY CARRIAGES, CHAIRS, BICYCLES, ETC.



(Original Size of Small Cans.)

Furnished in the following Colors

Black, Turquoise, White, Pink, Lavender, Yellow, Blue, Maroon, Celeste, Ivory, Scarlet, Light Green.

Any other color made to order.

Small	size,	per	dozen	Cans	\$3\$3.	00
Large	"	"	44	••	66.	00
Price	per g	allo	n			00

### MATERIALS FOR GILDING AND DECORATING-Con'd.

# Crescent Brand Bronze Powders.

Fac-Simile of Bronze Label.



### RUBBING BRONZE POWDERS.

USED FOR PAINTING, PRINTING, BRONZING CHANDELIERS, GILD-ING PICTURE FRAMES, BASKETS, STATUES, FRESCO-PAINTING, FOR BRONZING RADIATORS AND ARTICLES OF IRON, WOOD, &c. LUSTRA PAINTING ON SILK, SATIN, &c.

#### In the following shades:

		J	
Greengold	Lemon,	Light Copper,	Lilae,
Richgold,	Orange,	Dark Copper	Blue,
Gold Color,	Dark Orange,	Fire,	Green,
Pale Gold,	Chandelier Color,	Scarlet,	Bluegreen,
Deep Gold,	Flesh,	Crimson,	Brown,
Old Gold,	Salmon,	Violet,	Silver,

Or any other shade desired.

	Put up i	n pound	papers, ounce	papers (	16 ounces to	lb.), or	Tin Cans.	
No.	10000	8000	6000	5000	4000	3000	2000	1000
Per lb.	<b>\$1.50</b>	1.25	1.00	0.90	0.80	0.70	0.65	0.60

Furnished in above shades.

No. 800 500 Furnished in Richgold and Palegold only.

# MATERIALS FOR GILDING AND DECORATING—Cont'd. CRESCENT BRAND BRONZE POWDERS—Continued.

### EXTRA FINE RUBBING BRONZE POWDERS.

Used for the same	purposes as R	Rubbing Bronze	Powders	and furnished
in the same shades.				v

Quality	No.	0,	price	per	pound	1\$2.	50
4.4	No.	1,	6.6	"	* *		00
"	No.	2,	"	4.4	+ 4		50
"	No.	3,	"	••	4.4		00

### EXTRA BRILLIANT RUBBING BRONZE POWDERS.

Used for the same purpose as Rubbing Bronze Powders and furnished in the same shades.

Quality	No.	0,	price	per	pound	\$3.	00
"	No.	1,		4.4	4.6		50

### EXTRA BRILLIANT RADIATOR BRONZE POWDERS.

Used for bronzing Radiators and Steam Pipes. Furnished in Gold Color, Copper and Silver. (Aluminum is also used.—See below).

Quality	No.	1,	price	per	pound	\$1.	. 50
						0.	

### SPECIALTIES.

	Per lb.
French Pale Gold Leaf Bronze, hand made, No. 0	.\$4.00
" " No. 1	. 3.00
French Gold Bronze	. 2.00
German Pale Gold Leaf Bronze, No. 1	. 3.00
" " " " No. 2	. 2.50
" Copper Leaf Bronze	
Brilliant Silver Flora, No. 0.	. 3.00
" " No. 1	
" " No. 2	. 1.75
Genuine Silver Bronze	
Genuine Aluminum Bronze (unchangeable)	
Light and Dark Maroon Bronze, No. 1	. 2.00
" " " No. 2	. 1.25
Black Bronze for mixing (Antique Bronzing)	1.00
Genuine Gold Bronze (Greengold, Lightgold, Deepgold)Per dwt	. 2.50

MATERIALS FOR GILDING AND DECORATING -Con'd. CRESCENT BRAND BRONZE POWDERS--Continued.

SPECIALTIES-Continued

### SPECIAL SUPERFINE COACH STRIPING BRONZE

Fac-Simile of Bronze Label.



Price, per pound

\$3.00

If you want a cheaper Bronze Powder for the purpose of Striping Carriages, order Lining Bronze Powder, enumerated on page 11.

SPECIAL SUPERFINE FRESCO GOLD BRONZE.

Fac-Simile of Bronze Label.



Price per pound.

\$3 00

# MATERIALS FOR GILDING AND DECORATING—Con'd. CRESCENT BRAND BRONZE POWDERS—Continued.

#### PATENT BRONZE POWDERS.

These Bronze Powders are colored by a different process from that employed with ordinary Bronze Powders, and the colors are such which cannot be had in ordinary Bronze Powders. Patent Bronze Powders are used for

LUSTRA PAINTING, FANCY PAINTING, FANCY FRESCO DECORATIONS, SUCH AS PAINTING PEACOCKS FEATHERS, &c.

Price, per pound ......\$1.50

#### IN THE FOLLOWING SHADES:

Ciel, Sapphire Blue, Peacock Blue, Pompejan Red, Rose Color,

Lilac,

Vert Azow.

Blue Green.

Outremer,
Bronze Antique,
Amethyst,

Azure Blue,

Amethyst,
Violet,
Isly Green.

Isly Green, Yellow Green, Celador Green, Light Blue, Blue Gendarme, Alusru, (a Purple)

Terra Cotta, Pêche, (a dark Rose color)

Grass Green, Emeraude, (a dark Green)

Pigeon, &c.

### LINING OR STRIPING BRONZE POWDERS.

These Bronzes are exceedingly fine, and are used for striping &c. on Wood, Iron and Tinware, also on Picture Frames. In the latter case they are burnished with Agate Burnishing Stones, which makes these Bronze Powders as brilliant as polished metal. (For Agate Burnishing Stones see pages 67, 68, 69 & 70.)

## GREEN GOLD, RICH GOLD, PALE GOLD, DEEP GOLD, OLD GOLD. QUALITIES

Extra Fine	No. 1	<b>2</b>	3	4
Per lb. \$3 00	2.50	2.00	1.50	1.00

### LEMON, ORANGE, FIRE, CRIMSON, BROWN. Price, per pound, \$1.50.

# FLESH, CHANDELIER COLOR, LIGHT AND DARK COPPER. Qualities: No. 1 2 3 4 Price, per pound, \$2 50 2.00 1.50 1.00

## SILVER OR STEEL COLOR.

Qualities:	No. 1	2	3	4
Price, per	pound, \$2.50	2 00	1 50	1.00

### MATERIALS FOR GILDING AND DECORATING-Cont'd.

### METALLICS OR GENUINE BROCADES.

Sartorius' Adhesive Metallic Medium is used for fastening them. See page 13.

For Interior Decoration, Signs, Window Shades, Wall Paper, Buttons and Artificial Flowers. Also much used in Lustre Painting on Silk, &c.

Goldpe	r pound §	\$1.00
Copper		1.00
Silver		1.15

Straw Yellow,	Red Violet,	
Old Gold,	Blue Violet,	
Lemon,	Light Blue,	)
Orange,	Dark Blue,	/
Light Rose,	Peacock Blue,	
Dark Rose,	Moss Green,	Per Pound\$1 50
Fire,	Grass Green.	
Carmine,	Dark Green,	
Crimson,	Victoria Green.	1
Fuchsien,	Steel Color,	į
Brown,	Cashmere,	

Embossed	Gold per	pound	\$1.35
"	Copper		1.35
4.4	Silver		1.60
4.6	Red, Blue, Green, Pink and Yellow	6.6	2.00

### FLITTERS OR LEAF BROCADES.

Flitters are a substitute for Metallics. They are cheaper and lighter, therefore, with a pound of Flitters a greater space can be covered than with a pound of Metallics. They are not as brilliant as Metallics.

GREEN GOLD, RICH GOLD, PALE GOLD, DEEP GOLD, OLD GOLD, FINE OR COARSE.

Price, per pound ......\$0 60

Lemon,	Copper,	Violet, Bh	ie Green,
Orange	Fire,	Green,	Steel Blue,
Brown	, Crimson,	Yellow Green	, Cashmere,
	Price, pe	r pound. \$0.70.	

SILVER	Price,	per pound,	, \$0.90

### MATERIALS FOR GILDING AND DECORATING—Cont'd.

## PEARL, FROSTING, &c.

1 = 7.1.1 = 3	
Aurora Pearl for Glass Signs, &cper pound	\$2.50
'' large, for inlaying''	5.00
Aurora Pearl Dust, fine	0.25
coarse	0.25
Snail Pearl	12.00
Snail Pearl, crushed	0.50
Mica Crystals for Glass Signs, &c	0.60
Diamond Dust	0.45
Steel Frosting	0.60
Black Frosting	0.60
White Frosting	0.40
Black Flock	0.75
Vermilion Flock	1.05
White " and all other colors	0.85

### Sartorius' Adhesive Metallic Medium.

FOR FASTENING METALLICS AND FLITTERS.

	per gallon	\$5.00
Price,	per dozen bottles	3.00

## \*Crescent Brand Bronzing Liquid.

USED FOR MIXING BRONZE POWDER TO GIVE IT THE CONSISTENCE OF PAINT.

First qu	ality,	per gallon	 	 .\$2.50
Second	6.6	4.4	 	 . 2.00
Third	6.6			

### Crescent Brand Bronze Protector.

After an article is bronzed, a coat of this Protector can be painted over it. This Protector becomes perfectly hard and forms a transparent skin which protects the bronze from tarnishing and from getting damaged by water. Bronzed articles which are not sheltered from wind and rain must get a coat of Bronze Protector. This is also the proper article for varnishing Picture Frames. It is thinned with turpentine.

Price,	per gallon	\$5.00
Price,	per dozen bottles	3.00

## Liquid for Lustre Painting.

THIS LIQUID IS ESPECIALLY ADAPTED FOR MIXING BRONZE POWDER FOR THE PURPOSE OF PAINTING ON SILK, SATIN, PLUSH, &c.

Price, per gallon.......\$3.00 | Prize, per dozen bottles......\$3.00

\*To give Bronzing Liquid more body, i.e. to make it thicker, mix Bronze Protector into it.

#### MATERIALS FOR GILDING AND DECORATING-Cont'd.

# A. SARTORIUS & CO.'S

# COLORED LACQUERS

(Alcohol Preparations).

Furnished in the following Colors;

GREENGOLD, LIGHTGOLD,

LEMONGOLD, DEEPGOLD, ORANGE,

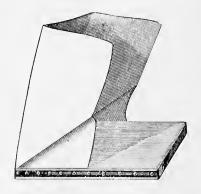
CARMINE, CRIMSON, RED BROWN,

MAROON, BLUE, VIOLET, GRASSGREEN,

PEACOCK GREEN, BLACK.

Price, per pint..... \$1.25

## GILDER'S CUSHIONS.



\$9.50	dozen	per	quality,	fine	inches,	8x8	Size 5	1.	No.
11.50			"	* *	"	$\mathbf{x}9$	" 6	2.	" "
15.00	4.6	. 6	fine "	extra	4.6	<b>v</b> 9	" 6	3	6.6

#### MATERIALS FOR GILDING AND DECORATING—Cont'd.

# GOLD, SILVER, ALUMINUM AND METAL LEAF.

	500 leaves.
Genuine Gold Leaf, extra	a deep \$
" " usua	l
Patent " " for o	outside work
Half Gold Leaf,	
Best Silver Leaf,	4. 4.
Aluminum Leaf, Superior	r. small, 3‡ inches square
	large, 43 inches square
	extra large, 5½x5¾ inches
Best Imitation Gold Leaf.	Crescent Brand, small 33 inches square
	$\frac{1}{2}$ large, $\frac{3^3}{4}$ inches square
4.	" extra large, 4} inchessquare
44 14	double extra large, 5 inches
	square
Oxydized Metal Leaf, 33x	4 inches
	Per Bundle of
	2520 leaves.
Superior Green Elephant	Leaf, selected, 3\x4 inches\$
Blue Elephant Leaf No. 3	3, 3½x4 inches
Red Elephant Leaf No. 2,	3½x4 inches
Finest Florence Leaf No.	4, 4x4½ inches
" " No.	3, 4x4½ inches
Dutch Metal Leaf, small,	3½ x4 inches
	4½x4½ inches
" extra l	arge, 43/4 x 47/8 inches
	(Imitation of Silver)
	Per Box of
	5000 leaves.
	1\$
" White Schlag Met	al
Pri	ces subject to fluctuations.
A. Sartorius &	Co.'s Superior Gold Size.

Superior French Oil Gold Size (Mixtion)per gallon	\$5.00
"per dozen bottles	3.00
Oil Gold Size, yellow bodyper pound	0.90
Burnish Gold Size "	0.60
Japan Gold Size, quick drying	4.50
" " per dozen bottles	2.50
Gilders Fat Oilper gallon	4.50
"per dozen bottles	2.50

# A. SARTORIUS & CO.'S Vitrifiable Oil Colors for Overglaze China Painting.



For Painting
on Glazed China,
Tiles, Earthenware, etc.





# PUT UP IN COLLAPSIBLE TUBES.

縱



	BLACKS.	Per Tub
Brunswick Black		\$0 5
Ivory Black		
Outlining Black		
	BLUES.	
· Celestial Blue	· ·	
Dark Blue		
Deep Blue		
Deep Ultramarine Blue		
Delft Blue		
*Lavender Blue		
Old Blue		
Indian Blue		
Royal Blue		
Sky Blue		
*Turquoise Blue		
Victoria Blue		
1	BROWNS.	
Bitumen Brown No. 3		
Brown No. 4 or 17		
Chestnut Brown		
Deep Red Brown		
Evans' Brown, for flower	painting	=
Sepia Brown		
Vandyke Brown		
Yellow Brown		
	FLUXES,	
Flux		
Special Soft Flux		
	GREENS.	
Apple Green		
*Best Blue Green		
Bronze Green		
Brown Green No. 6		
* Celadon		

# MATERIALS FOR CHINA AND GLASS PAINTING—Cont'd. A. SARTORIUS & CO.'S VITRIFIABLE OIL COLORS

GREENS—Continued.	Per Tube.
• Chrome Water Green	
*Coalport Green	
*Copper Water Green	
Dark Green No. 7	
Deep Blue Green	24
Deep Chrome Green	
Delft Green	
Duck Green	24
Emerald Green	17
Grass Green No. 5	
Moss Green J	17
Moss Green V	17
Night Green	2 <b>4</b>
Olive Green	
* Sap Green, dark	<b>20</b>
*Sap Green, light	
*Turquoise Green	
GREYS.	200
Copenhagen Grey	
Grey for Flesh	
Grey for Flowers	19
Grey No. 1, light	17
Grey No. 2	
Neutral Grey	
Pearl Grey	17
Superior Gold Grey	20
Warm Grey	17
PINKS AND CARMINES.	
Carmine No. A, light.	17
Carmine No. 1	
Carmine No. 2	
Carmine No. 3, deep	24
English Pink	25
English Rose	
*Pink for Grounds	25
*Rose Dubarry	35
*Rose Pompadour	29
Yellow Carmine	20
PURPLES AND VIOLETS.	
Deep Purple	43
Deep Violet of Gold	
English Maroon	50
Fusible Lilac	17
*Golden Lilac	
Light Violet of Gold	29
• Maure	
Purple No. 2	
Ruby Purple	59
Violat of Imon	······ 99

# A. SARTORIUS & CO.'S VITRIFIABLE OIL COLORS CONTINUED.

#### REDS AND FLESH TINTS.

Capucine Red	<b>\$0</b>
Carmelite	
Carnation No. 1	
Carnation No. 2	
Carnation No. 60	
Fire Red	
Flesh Tint	
Orange Red	
Pompadour Red (for Flesh mixtures)	
WHITE ENAMELS.	
Best English White Enamel	
Relief White (Aufsetzweiss)	
YELLOWS.	
Albert's Yellow	
Canary Yellow	
*Chinese Yellow	
Citron Yellow	
Delft Yellow	
Ivory Yellow	
Jonquil Yellow	
*Light Coffee	
*Maize	
*Old Ivory	
Orange Yellow	
Silver Yellow	
*Trenton Ivory	
Yellow, for mixing	
Yellow Ochre	

\* NOTE! Colors marked \* are generally used for Grounding or Tinting. They can, however, also be used for Painting. All Colors can be used for Grounding or Tinting.

These colors are finely ground and mixed with pure Thick Oil, yet they have not the proper consistence for the brush, being too thick. They have to be thinned with Turpentine or Lavender Oil for painting, and with Tinting Oil for grounding or tinting. Colors with an Iron basis cannot be mixed with Colors with a Golden basis. Iron Colors are: The Browns, Greys, Blacks, Ochres, Reds, and Violet of Iron. Golden Colors are: The Carmines, Purples, and Violets of Gold. Tube Colors should be kept away from heat. A Horn Palette Knife should be used for Gold Colors and White Enamels.

### SAMPLE PLATES,

showing A. Sartorius & Co.'s Vitrifiable Oil Colors fired......each \$3.00

### MUELLER & HENNIG'S

# ROYAL DRESDEN CHINA OIL COLORS.

FOR PAINTING
ON
Glazed China, Tiles, EarthenWare, &c.



In Tubes like Moist Oil

Water Colors.

## BLACKS. Brunswick Black......(Braunschweigschwarz)......per Tube, \$0.70

Outlining "(Schriftschwarz)	"	0.30
BLUES.		
Banding Blue	Tube,	\$0.25
Carmine "(Carminblau)	6.6	0.65
Dark "(Dunkelblau)		0.45
Delft "(Delftblau)	"	0.25
Ethereal "(Luftblau)	" "	0.35
Light "(Hellblau)		0.30
Turquoise "(Türkisblau)	6.6	0.60
BROWNS.		
Chestnut Brown(Kastanienbraun)per	Tube,	\$0.30
Chocolate "(Chocoladenbraun)	"	0.30
Dark "(Dunkelbraun)	46	0.25
Finishing "(Ausarbeitungsbraun)	6.6	0 30
Sepia "(Sepiabraun)	"	0 25
Yellow "(Gelbbraun)	**	0.25
GREENS.		
Black Green(Schwarzgrün)per	Tube,	\$0.30
Blue "dark(Blaugrün, dunkel)	44	0.40
" " light( " hell)	**	0.40
Brown " (Braungrün)	••	0.30
Dark " (Dunkelgrün)	4.6	0.30
Grass " (Grasgrün)	4.4	0.30
Olive "(Olivengrün)	4 6	0.30
Shading " (Schattirgrün)	4.6	0.30
Turquoise " (Türkisgrün)	44	0.60
Yellow " (Gelbgrün)	"	0.30

Mueller & Hennig's Royal Dresden China Oil Colors-Cont'd.

GRE	YS.
-----	-----

GREYS.		
Grey for Flowers(Grau für Blumen)per " " Flesh(" " Fleisch)		\$0.30 0.30
REDS.		
Brown Redper	Tube.	\$0.25
Flesh "(Fleischfarbe)	"	0.25
Pompadour Red(Pompadour)	"	0.25
Superior Pompadour Red(Pompadour 1. qual)	• 4	0.35
Yellow Red (Gelbroth)	6+	0.25
PINKS AND PURPLES.		
Carmine(Carmin)per	Tube.	\$0.55
Carmine Purple (Carminpurpur)	66	0.70
Deep "(Dunkelpurpur)	4.4	0.75
Rose "(Rosenpurpur).		0.45
Rose(Rosa)		0.40
Blue Violet(Blauviolet)		0.40
Deep ''(Violet, dunkel)	1.6	0.75
Violet of Iron (Violet von Eisen)	6 6	0.25
Ruby Purple(Rubin Purpur)	• •	0.75
WHITE.		
Relief White(Aufsetzweiss)per	Tube,	\$0.25
YELLOWS.		
Albert Yellow(Albertgelb)per	Tube,	\$0.40
Canary "(Canariengelb)	66	0.25
Egg "(Eigelb)		0.25
Ivory "(Elfenbeingelb)	4.	0.25
Lemon "(Citronengelb)	••	0.25
Relief "(Aufsetzgelb)	* *	0.25
Yellow Ochre(Ochregelb)	4.	0.25
*******		

# SAMPLE PLATES.

Showing the Royal Dresden China Colors fired.....each \$4.00

NOTE.—These Colors are mixed, applied and fired the same as A. Sartorius & Co's Vitrifiable  $\odot$  Colors. See Directions on page 18.

### A. Sartorius & Go.'s Vitro Moist Water Colors

for China Painting.

PUT UP IN COLLAPSIBLE TUBES.



U. S. Patent Office

No. 26,082

Registered Feb. 19, 1895.

#### BLACKS.

				0.14	
			**	0.25	
	BLU	ES.			
Tube,	\$0.19	Ethereal Blueper	Tube,	\$0.25	
	0.25	Extra Deep Azure Blue	6.6	0.16	
4 6	0.16	Old Blue		0.14	
* *	0.23	Sky Blue	" "	0.16	
4.4	0.19	Turquoise Blue		0.23	
	BROV	VNS.			
Tube,	\$0.16	Evans' Brownper	Tube,	\$0.20	
4.6	0.16	(for flower painting.)			
6 6	0.16	Finishing Brown	4 6	0.25	
	0.16	Sepia Brown	4.6	0.16	
"	0.16				
	FLU	XES.			
		per	Tube,	\$0.14	
Special Soft Flux					
Tube,	\$0.14	Deep Chrome Green.per	Tube,	\$0.16	
	0.16	Delft Green	4.4	0.20	
	0.16	Grass Green No. 5	. 6	0.16	
	0.16	Moss Green J	. 4	0.16	
"	0.14	Night Green	6.6	0.23	
"	0.20	Sap Green, dark	4.4	0.20	
	0.16	Sap Green, light		0.20	
"	0.23	Turquoise Green	6.4	0.23	
GREYS.					
Tube,	\$0.25	Pearl Grey No. 6per	Tube,	\$0.16	
"	0.25	Silver Grey	6.6	0.16	
**	0.16	Warm Grey	"	0.16	
	Tube,  Tube,  Tube,  Tube,  Tube,  Tube,  Tube,	BLU Tube, \$0.19 '' 0.25 '' 0.16 '' 0.23 '' 0.19 BROV Tube, \$0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.16 '' 0.20 '' 0.23 GRE Tube, \$0.25 '' 0.25	BLUES. Tube, \$0.19 Ethereal Blue	BLUES. Tube, \$0.19 Ethereal Blueper Tube,  '' 0.25 Extra Deep Azure Blue ''  '' 0.16 Old Blue	

# MATERIALS FOR CHINA AND GLASS PAINTING—Cont'd. A. SARTORIUS & CO.'S VITRO MOIST WATER COLORS CONTINUED.

PINKS AND	CARMINES.	
Carmine No. 1, light per Tube, \$0.16	Japan Roseper Tube	e, \$0.23
Carmine No. 2, medium " 0.19	Pink for Grounds "	0.25
Carmine No. 3, dark " 0.23	Rose Pompadour "	0.28
English Pink " 0.25	Sevres Rose	0.25
English Rose " 0.25	Yellow Carmine "	0.20
PURPLES AI	ND VIOLETS.	
Deep Purpleper Tube, \$0 42	Light Violet of Goldper Tube	e, \$0.28
Deep Violet of Gold " 0.35	Ruby Purple "	0.58
English Maroon " 0.50	Violet of Iron "	0.16
Golden Lilac " 0.25		
· RE	DS.	
Capucine Redper Tube, \$0.16	Flesh Redper Tub	e, \$0.20
Carnation No. 1 " 0.16	Flesh Tint "	0.20
Carnation No. 2 " 0.16	Pompadour Red "	0.20
Carnation No. 60 " 0.20		
WHI	TES.	
Best English White Enamel	per Tub	e, \$0.20
Relief White (Aufsetz Weiss)		0.20
	LOWS.	
Alberts Yellowper Tube, \$0.30	Silver Yellowper Tub	e, \$0.14
Canary Yellow " 0.16	Trenton Ivory "	0.20
Delft Yellow " 0.20	Yellow for Mixing "	0.14
Ivory Yellow " 0.16	Yellow Ochre	0.16
Orange Yellow " 0.14	Old Ivory "	0.20

### VITRO WATER GOLD

Put up on Glass Slabs in Paper Boxes. Water only, is the thinning medium.

Use a Horn Palette Knife or if you use a Steel Palette Knife see that it is free from iron rust. Do not heat the Glass Slab. The Gold can easily be scraped off with the Palette Knife to be removed to the Ground Glass Slab. Add a little water and rub with the Palette Knife until dissolved. It dissolves much quicker than the Roman Gold. Mix thoroughly. The Gold dries rapidly after it is applied and it can easily be seen where the Gold has not been applied thick enough. These places can be touched up or the whole gold work can be painted over again with the Gold before firing, to avoid a second firing.

### FLUXED VITRO WATER GOLD.

TO BE APPLIED ON THE WHITE SURFACE.

Large	${\bf Sizeper}$	Slab,	\$2.50
Small	Sizo		1.00

### UNFLUXED VITRO WATER GOLD.

TO BE APPLIED OVER COLOR, THE COLOR HAVING BEEN FIRED BEFORE THE GOLD IS APPLIED.

Large Sizep	er Slab,	\$2.50
Small Size	"	1.00

For Instructions see page 23.

# A. SARTORIUS & CO.'S VITRO MOIST WATER COLORS CONTINUED.

### Vitro Moist Water Paste For Raised Gold. Water only is the Thinning Medium.

Per Tube .....

### VITRO MEDIUMS.

Vitro Tinting Medium (slow drying)..per ½ oz. bottle, 12c.; per 1 oz. bottle 0.20 Vitro Painting Medium (quick drying) "12c.; "0.20

### Vitro Sketching Ink.

### Soda Solution for Cleaning Brushes.

Per large (2 oz.) bottle......\$0.10

### Instructions how to mix and apply Vitro Moist Water Colors.

These colors are manipulated the same way as Oil tube colors for China Painting, except in the use of Mediums. For tinting and laying in all large work, use the Tinting Medium and in such a quantity as to keep the color open as long as necessary. For painting small designs, such as small flower decorations and for all finishing, use the Painting Medium diluted with water. The Colors can also be used by thinning them with water only, but then they dry rather slowly. The addition of Painting Medium causes them to dry quickly. Use water only (no mediums) for thinning Best English White Enamel, Relief White, Paste for Raised Gold and Vitro Water Gold. All work must be thoroughly dried over heat before firing until the surface is quite dull.

The Vitro Moist Water Colors are subject to the same rules for mixing different colors as the Vitrifiable Oil Tube Colors. If Steel Palette Knives are used, they must be kept entirely free from iron rust. Use a ground glass slab as palette, squeeze a small quantity of color out of the tube, place it on the slab and mix thoroughly with the palette knife, adding a little tinting medium or painting medium and water as stated above. A combination of the two mediums can also be used. Vitro Moist Water Colors are fired Rose Color Heat. Brushes should be cleaned with water before they get hard. If this is overlooked, and the brushes have become hard, they can be softened quickly with a solution of common soda in water. They must afterwards be thoroughly cleaned in pure water, so that no soda will remain in the brush.

We are glad to state that we have now also succeeded in making the Vitro Moist Water Colors and the Mediums ODORLESS.

# A. SARTORIUS & CO.'S SPECIAL OVERGLAZE POWDER COLORS (High Glaze),

-FOR-

# Painting on China and Earthenware.

Put up in Vials, Large Bottles and Extra Large Bottles.



VIAL.

LARGE BOTTLE.

EXTRA LARGE BOTTLE.

NOTE.—All Powder Colors for China Painting are furnished in vials, large bottles, and extra large bottles. Large bottles always cost five times as much as vials, and extra large bottles ten times as much as vials.

# MATERIALS FOR CHINA AND GLASS PAINTING—Cont'd. SPECIAL OVERGLAZE COLORS—Continued.

DI ACIZO		GREYS. PER VIAL
BLACKS.		CILLID. PERVIAL
Outlining Black	\$0.25	Copenhagen Grey\$0.25
Superfine French Black	$\dots$ 0.25	Grey for Flower Painting 0.25
BLUES.		Mouse Grey
Bavarian Blue	\$0.25	Silver Grey
Celestial Air Blue		
Deep Sky Blue		PINKS AND CARMINES.
Delft Blue, very dark	0.30	Berlin Pink\$0.35
Ethereal Blue, light	0.25	Berlin Rose 0.35
Imperial Blue	0.40	Deep Carmine 0.25
Old Blue	0.30	English Pink 0.30
Persian Outremer	$\dots$ 0.35	English Rose
Robbin's Egg Blue	$\dots$ 0.30	Old Rose 0.30
Royal Blue	$\dots$ 0.30	Pale Carmine
Sevres Blue	$\dots$ 0.25	Pink for Grounds 0 30
BROWNS.		Rose Du Barry
Antique Brown	\$0.20	Sevres Rose 0.30
Brown No. 39	0.25	Yellow Carmine 0.25
Café au lait	0.25	PURPLES AND VIOLETS.
Dixon's Brown	0.20	
Evans' Brown for Flower pa	int-	English Maroon\$0.75 Golden Lilac 0.30
ing		Golden Violet. 0.50
Hair Brown	0.25	Royal Purple 0.60
Meissen Brown	0.20	Ruby Purple 0.75
Neutral Brown	0 20	
Oak Brown	0.20	REDS.
Orange Brown, dark	0.25	Beef Blood (or Ox Blood)\$0.30
Orange Brown, light	0.20	Carnation No. 60
Pompadour Brown	$\dots 0.20$	Flame Red 0.20
Shammy	0.20	Flesh Tint
Strong Chestnut Brown	0.25	Ruby Red 0.30
Flux		WHITE ENAMELS.
Flux	\$0.10	Best English White Enamel\$0.25
Special Soft Flux	0.20	Hard White Enamel 0.25
GREENS.		Relief White (Aufsetzweiss) 0.20
Berlin Green	<b>\$0.95</b>	White Enamel No. 1 (medium
Best Blue Green		hard)
Celeste, greenish		White Enamel No. 2 (soft) 0.15
Coalport Green		NOTEFor Colored Relief Enamels and Gold
Dark Bronze Green		Relief Enamels see page 36.
Delft Green		YELLOWS.
Malachite Green		Amber Yellow\$0.20
Meissen Green		Buff 0.25
Moss Green	0.25	Canary Yellow 0.20 Citron Yellow 0.20
Nile Green	0.25	Citron Yellow 0.20
Olive Green No. 36	0.25	Delft Yellow 0.25
Russian Green	0.25	Egg Yellow
Sap Green, dark	0.25	Genuine Albert's Yellow 0.20
Sap Green, light		Glazed Doulton Tint 0.20
Sea Green, dark	$\dots$ 0.25	Golden Yellow 0.20
Sea Green, light	0.20	Golden Rod Yellow 0.20
Turquoise Green, superior	0.30	Mason's Best Orange 0.20
Yellow Moss Green		Trenton Ivory 0.25
Set of three Sample Plates, s	showing th	e above colors fired, per set\$7.50
	-	in minter of fire times the wiel write

Large bottles, containing as much as six vials, at five times the vial price. Extra large bottles, containing as much as twelve vials, at ten times the vial price.

For sizes of vials, large bottles and extra large bottles see page 24.
For Instructions how to lay grounds by dusting on dry Powder Colors see page 26.

# Instructions for mixing Powder Colors and how to dust on grounds.

THE demand for powder colors, which have many advantages over ready mixed colors in tubes, increasing continually, we publish this list of "SELECTED SPECIAL OVERGLAZE COLORS IN POWDER" which, in addition to Hancock's Overglaze Colors in powder and the German and French Colors in powder in our Catalogue, gives the China painter a very large assortment to select from. Sample plates, showing these colors fired, we furnish to dealers at half the cost-price. One of the advantages in using powder colors is that, as only as much color as is needed at the time need be mixed, the mixture is always fresh and the artist using it knows exactly how much Fat Oil he added. If mixtures are made, the proportions of different powder colors can be weighed, consequently the same mixture can be made whenever wanted. If ready mixed colors are used to make mixtures, the artist goes by eyesight in taking the proportions. The probabilities are that the mixture is different every time. Another and very great advantage is that grounds can be dusted on with powder colors. The general impression is that this is very difficult, which is not the case. It is much easier than painting a wet ground and stippling it. For dusting on grounds the medium used is our English Grounding Oil. We furnish it in the Original State it is in after being boiled, and also Ready Prepared for use.-In the Original State it is much to thick for use, but we furnish it also so be cause some artists want it a little thicker and some a little thinner than others, and they can thin it to suit themselves. It is thinned with our Rectified Spirits of Turpentine. We mix it for our own use: Grounding Oil as we furnish it and Spirits of Turpentine in equal parts (half and half). To this mixture we add a little lamp black to give the oil a very light grey color, as it is much easier then to see whether the oil has been laid on evenly or not. The lamp-black burns away and does not affect the color. With the Grounding Oil so prepared paint over, with a flat Camelhair Grounding brush, the surface of the ware to be tinted. Then serew up a piece of cotton wool in a piece of very soft shammy skin.-With this pad now dab the oiled surface with even strokes until very little oil is left on the ware. The more oil is removed in this manner the less color the oil will hold and the lighter the tint will be after firing. See that this padded surface of oil is even. Now dust on powder color with a piece of cotton wool, and remove superfluous color, which does not adhere to the oil, by dusting over the surface with a dry Camelhair brush. Our Camelhair brushes No. 12 and 13 on page 165 of our catalogue are good for this purpose. For painting, the powder colors are first mixed with Thick Oil to the consistence of tube colors, and then tinting oil or Spirits of Turpentine is added. Our powder colors (both Gouache and Special Overglaze Colors) are finely ground, ready for use.

# JAMES HANCOCK & SON'S OVERGLAZE POWDER COLORS.



Put up i	n Vials.
----------	----------

PER VIAL	PER VIAL	
BLUE, Azure\$0.25	Grey, Pearl\$0.25	
" Deep Azure 0.25	IVORY 0.30	
" for old Tile painting 0.25	LILAC, for Grounds, 1, 2 and 3 0.30	
Brown, German 0.25	MAUVE. " and painting 0.30	
" Golden 0.25	ORANGE, Light 0.25	
" Chocolate 0.25	" Dark 0.25	
" Brunswick 0.25	" Strong Deep 0.25	
" Olive 0.25	" Opaque 0.25	
" Vandyke 0.25	Pink, for Grounds 0.30	
" Chestnut 0.25	Paste, for Relief Gold 0.25	
" Austrian 0.25	Purple, Royal 0.90	
" Sepia 0.25	" Ordinary 0.60	
BUFF, Nos. 1 and 2 0.25	Ruby D'or	
BLACK, Soft 0.30	Rose, for Painting 0.30	
" Grey 0.30	" Strong 0.50	
" Deep 0.30	" Coral 0.50	
CARMINE 0.30	" Dubarry 0.60	
FAWN 0.25	RED 0.25	
FLESH SHADOW 0.25	SALMON, 1 and 2 0, 30	
" TINT, Nos. 1 and 2 0.25	SCARLET	
FLUX, General 0.10	TURQUOISE, Outremer 1.00	
GREEN, Celadon 0.30	" Swartzenburgh 1.00	
" Emerald 0.30	VIOLET 0.30	
" Blue 0.25	WHITE ENAMEL, Soft 0.25	
" Celadon, for Grounds 0.30	" " Medium 0.25	
" Sevres 0.30	· · · · · Hard 0.25	
" Roseleaf 0.30	White Shadow	
". Gordon 0.30	YELLOW, Light 0.25	
" Dover 1 and 2 0.30	' Persian 0.25	
" Light Sevres 0.25	' hard 0.25	
" Shading 0.25		
Fired Sample Slab, showing 30 principal colors		

For instructions how to mix and apply these colors see page 26.

# GERMAN OVERGLAZE POWDER COLORS

for Painting on China and Earthenware.

Put up in Vials, Large Bottles and Extra Large Bottles.

(See Illustration and Note on page 24.)

BLACKS.	GREYS.
Brunswick Black\$0.50	Grey for Flesh\$0.25
Outlining Black 0.25	Grey for Flowers
BLUES.	REDS.
Banding Blue 0.20	Brown Red 0.20
Carmine Blue 0.50	Flesh Red 0.20
Dark Blue 0.35	Pompadour Red 0.20
Ethereal Blue	Superior Pompadour Red 0.30
Light Blue 0.25	Yellow Red 0.20
Turquoise Blue 0.40	DINIZO AND DIDDI EO
BROWNS.	PINKS AND PURPLES.
	Carmine 0.40
Chestnut Brown	Carmine Purple 0.50
Chocolate Brown	Deep Purple
Dark Brown 0.20	Rose Purple
Finishing Brown 0.25	Rose
Sepia Brown	Ruby Purple 0.65
Yellow Brown 0.20	Blue Violet 0.35
GREENS.	Deep Violet 0.65
Black Green 0.25	WHITE ENAMEL.
Blue Green, dark 0.35	German Relief White (Aufsetz-
Blue Green, light 0.35	weiss)
Brown Green	YELLOWS.
Dark Green	Albert's Yellow 0,35
Grass Green	Canary Yellow 0.20
Olive Green	Egg Yellow 0.20
Shading Green	Ivory Yellow 0.20
Turquoise Green 0.40	Lemon Yellow 0.20
Yellow Green 0.25	Relief Yellow 0.20
	Yellow Ochre 0.20
	Flux 0.20

For Instructions how to mix and apply these colors see page 26.

### FRENCH OVERGLAZE POWDER COLORS

for Painting on China and Earthenware.

PUT UP IN VIALS, LARGE BOTTLES AND EXTRA LARGE BOTTLES.
See Illustration and Note on page 24.

BLACK.	GREYS.
Ivory Black\$0.15	PER VIAL
	Grey No, 1, light\$0.20
Raven Black	Grey No. 2 0.20
BLUES.	Neutral Grey 0.20
Celestial Blue	Pearl Grey 0.20
Dark Blue	Warm Grey 0.20
Deep Blue	•
Deep Ultramarine Blue 0.30	PINKS AND CARMINES.
Lavender Blue 0.15	
Old Blue 0.20	Carmine No. A, light\$0.20 Carmine No. 10.20
Indian Blue 0.30	
Sky Blue 0.20	Carmine No. 2
Turquoise Blue 0.30	Carmine No. 3, deep 0.30
Victoria Blue 0.15	Rose Pompadour 0.40
BROWNS.	PURPLES AND VIOLETS.
Bitumen Brown No. 3 \$0.20	FURFLES AND VIOLETS.
Brown No. 4 or 17 0.20	Deep Purple\$0.75
Chestnut Brown 0.20	Deep Violet of Gold 0.65
Deep Red Brown 0.20	Fusible Lilac 0.20
Sepia Brown	Light Violet of Gold 0.50
Vandyke Brown	Mauve 0.40
Yellow Brown 0.20	Purple No. 2 0.65
FLUX.	Ruby Purple 0.85
Flux 0.15	Violet of Iron 0.20
GREENS.	
	REDS AND FLESH TINTS.
Apple Green\$0.15	Capucine Red\$0.20
Bronze Green	Carmelite
Brown Green No. 6 0.20	Carnation No. 1
Celadon	Carnation No. 2 0.20
Chrome Water Green 0.15	Orange Red
Copper Water Green 0.15	o mango mount
Dark Green No. 7	YELLOWS.
Deep Blue Green	Chinese Yellow\$0.15
Deep Chrome Green 0.20	
Duck Green 0.30	Ivory Yellow
Emerald Green 0.20	Jonquil Yellow
Grass Green No. 5 0 20	Light Coffee 0.15
Moss Green J	Maize 0.20
Moss Green V	Orange Yellow 0-15
Night Green	Silver Yellow 0.15
Olive Green 0.20	Yellow, for mixing 0.15
Turquoise Green 0.30	Yellow Ochre 0.20

For Instructions how to mix and apply these colors see page 26.

### A. SARTORIUS & CO.'S

SPECIALLY SELECTED

# Vitrifiable Glass Powder Colors

for Decorating Opal and Window Glass.



Put up in Vials.

Tracing " 0.18 " " " 4 0.  Bronze " 0.  Chrome " 0.  Chrome Yellow Green 0.	0.35 0.35 0.30 0.25 0.25 0.20
BLUES. Bronze " 0. Chrome " 0. Chrome Yellow Green 0.	$0.25 \\ 0.25 \\ 0.20$
Ontonio Ichow Gicch	
7:14 70	0.25 0.85 0.25
T Outremer Blue, No. 1	0,25 0,25 0,25 0,25
Meisseit	0,25 0,35
Ancient Brown	
Red        0.20       Black Grey       0.         T Sepia        0.20       Grey for Flesh       0.         Tracing        0.15       Pearl Grey       0.         Tracing        0.5       Total        0.	0.20 0.25 0.20 0.20
Yellow " 0.15  Yellow " 0.20  PURPLES AND VIOLETS.	0.70
т Carmine, for Staining 0.70 т Ruby 0.3 т Ruby Purple, for Staining 1.4	0.85 1.00
" 3 0.40 T Violet " 0.4	0.60 0.75 0.25

# MATERIALS FOR CHINA AND GLASS PAINTING - Cont'd. VITRIFIABLE GLASS POWDER COLORS—Continued.

REDS.	YELLOWS.
Price, per Vial.	Price, per Vial.
Brick Red \$0.25	Albert's Yellow\$0.25
Coral " 0.18	Canary " 0.25
Cardinal Red 0.25	Dark " 0.18
Flesh " 0.25	Golden " 0.30
Pompadour Red 0.25	Ivory " 0.20
Red, for Flesh 0.25	Lemon 0.15
r Special Red 0.25	Relief " 0.18
TURQUOISE.	т Silver " 0.25
Green and Blue.	т Yellow Stain 0.20
Turquoise Blue 0.30	т Orange " 0.40
" Green 0.30	
Turquoise 0.25	FLUXES.
WHITES.	Blue and Green Flux 0.18
Best White Enamel 0.25	Blue Flux 0.18
White Enamel, for Relief	Carmine Flux 0.25
Ground 0.18	Carmine and Purple Flux 0.18
Obscuring White, for	Extra soft Flux 0.20
Matting 0.15	General Glass Flux 0.15
Transparent White 0.25	Purple Flux 0.25

Notice.-Colors marked T are specially transparent.

### Instructions for the Use of Vitrifiable Glass Colors.

These colors are used for decorating or painting on window or opal glass. They are mixed the same as China colors, viz: with Turpentine and Fat Oil. In the place of Turpentine, rectified spirits of tar is often used. If used on window glass, most of these colors will be found to be already sufficiently fluxed to melt at the exact heat at which the glass itself begins to fuse on its surface, and if that heat is continued for a little, they will be thoroughly vitrified, and will be then as imperishable as the glass. glass, of which lamp shades, vases &c. are made, is softer than window glass, and will melt at a lower degree of heat. Therefore, if the colors are used on opal glass, flux should be added to them, in order to obtain the above results and to bring out the colors in their full brilliancy. There are different kinds of fluxe's employed in connection with these glass colors, and when fluxing purples, carmines, blues and greens, it is advisable to use the special fluxes made for these colors and enumerated above. orange stain must never be fluxed. The transparent colors (marked T) are specially adapted for window glass decoration.

# A. SARTORIUS & CO.'S TRANSPARENT

# Relief Enamel Powder Colors

### for Decorating Crystal Glass.

PUT UP IN VIALS, LARGE BOTTLES AND EXTRA LARGE BOTTLES.
(See Illustration and Note on page 24)

BLUES.	PURPLES AND VIOLETS.
PER VIAL	PER VIAL
Dark Blue\$0.25	Carmine\$0.50
Deep Ultramarine Blue 0 35	Carmine Purple 0.75
Neutral Blue 0.25	Light Violet 0.25
Pike Blue 0.30	Old Rose 0.25
<b>S</b> ky Blue 0.30	Purple 0.50
<b>Turquoise Blue</b> 0.25	Purple Violet 0.40
BROWNS.	Rose Purple 0.50
Dark Brown\$0.30	Ruby 0.75
Light Brown 0.25	
Yellow Brown 0.30	WHITES.
GREENS.	Crystal Enamel No. 1, trans-
Blue Green No. 1, light\$0.25	parent\$0.15
Blue Green No. 2, dark 0.35	Crystal Enamel No. 2, semi-
Dark Green 0.35	transparent0.15
Moss Green 0.30	
New Green 0.25	YELLOWS.
Olive Green 0.25	Citron Yellow
Roseleaf Green 0.30	Deep Orange of Gold 0.50
Sap Green 0.25	Silver Yellow 0.25

### Instructions for the use of Transparent Relief Enamel Colors.

These Enamel Colors are used on Crystal Glass only, and generally for Rococo designs in Relief and to represent Jewels.—Transparent Enamel Colors are mixed with Dresden Thick Oil and Turpentine. Care has to be taken that the Thick Oil is not used in excessive quantity. They are applied thickly, as Relief Colors should be applied, and are fired at as strong a heat as the Glass on which they are applied will stand.—To produce a lighter shade of any color, Crystal Enamel No. 1 is mixed into it.

#### A. SARTORIUS & CO.'S

# GOUACHE POWDER COLORS,

(also called MAT WAX or MAT OPAQUE COLORS)

FOR

# Royal Worcester Style of Decoration,

on China, Earthenware and Glass.

FINELY GROUND, READY FOR USE.



#### Put up in Vials, Large Bottles and Extra Large Bottles.

(See Illustration and Note on page 24.)

(Dec Illustration and	1 110to on page 24.
PER VIAL	PER VIAL
Black No. 1 \$0.30	Celeste Green\$0.20
" " 2 0.20	Chrome Green 0.20
Celestial Blue 0 20	Emerald Green 0.25
Dark Blue 0.20	Florentine Green 0.20
Light Blue 0.20	Grass Green
Outremer Blue 0 . 40	Green 1 0.20
Paris Blue No. 1, very dark 0.50	Green 2 0.20
" " 2, 0 25	Mosa Green 0.20
Turquoise Blue 0.20	Night Geeen 0.25
Ultramarine Blue 0.20	Nile Green 0.20
Brown No. 1 0.20	Ohve Green No 1, 0.20
" 2 0 20	
Brunswick Brown 0 20	Roseleaf Green 0.25
Chestnut Brown 0.20	Russian Green No 1, very dark. 0.30
Chocolate Brown 0 20	
Dark Brown No 1, 0.20	Shading Green 0.20
" " 2 0 20	Turquoise Green 0.20
Paris Brown, very dark 0 20	Water Green 0.20
Sepia Brown 0 20	Yellow Green No. 1, very light. 0.25
Yellow Brown No. 1 0 20	0.20
"	Gray 0.20
Celadon 0.20	Steel Grey 0.20
Fawn	Turtle Dove Grey 0.20
Apple Green 0.20	Ivory for Worcester Ground 0.20
Blue Green No. 1 0.40	Dry Old Ivory (half glazed) 0.30
"     "   2   0.25	Jersey Cream 0.20
Bronze Green 0.20	Lavender 0.30

#### GOUACHE POWDER COLORS—Continued.

PER VIAL	/ PER VIA	
Maroon	Old Rose \$0.2	5
Orange 0.20	Salmon 0.2	
Pink 0.20	Terra Cotta 0 . 2	0
Strong Pink 0.30	Vellum 0.2	0
Deep Purple 0.50	Violet 0.5	0
Light Purple 0.30	Blue Violet 0.5	0
Best Red 0.20	Dark Violet 0.5	0
Chinese Red 0.20	White No. 1 0.2	5
Coral Red 0.25	White No. 2 0.2	0
Light Red 0.20	Yellow 0.20	0
Pompadour Red $0.20$	Dark Yellow 0 . 20	0
Regular Red 0.20	Golden Yellow 0.20	0
Flesh Color No. 1 0.20	Japanese Yellow 0.2	5
" 2 0.20	Lemon Yellow $0.20$	0
Rose 0.25	Light Yellow 0 2s	5
Rose Blush 0 25	Gouache Flux 0 20	0

Gouache White Enamel.... 0.20

#### A. SARTORIUS & CO.'S

# Royal Worcester Finish.

Prepared in Oil in Liquid Form.

Price,	per	large	pot											\$1.	00	ı
"	"	small	"			 								0.	60	)

# SAMPLE PLATES,

showing A. Sartorius & Co.'s Gouache Colors fired.
Complete set of two plates showing all the Gouache Colors,
per set\$3.75
Single Plates each, 2.00

See Instructions for painting with Gouache Colors on next page.

# Instructions for Painting with Gouache (Mat Opaque or Mat Wax) Colors.

The colors are fired the same as Sartorius' Tube Colors (rose color heat) if used on China and Earthenware, and the same as glass colors if used on glass, but come out of the kiln with no glaze whatever, but a beautiful mat velvety appearance, in fact many of the Gouache Colors look, after they are fired, like unscoured Genuine Gold Bronzes. They are mixed the same as ordinary Powder Colors for Overglaze Painting. See instructions on page 26. Unlike other colors for China Painting if you want to produce a light tint with any of the Gouache Colors it is not done by putting a very thin coat on the ware, but by mixing Gouache White into the Gouache color and then putting on a coat of the usual thickness. White is used very frequently and Gouache Colors are employed in a similar way to Opaque Water Colors. Very beautiful effects are produced by tracing gold lines on the Gouache Colors.

A. Sartorius & Co.'s Gouache Colors are finely ground ready for use. All the Artist has to do is to mix the colors with the necessary Oils. The variety is now so large that almost any color or tint required can be found on the list. All the colors can, however, be mixed with each other, and no knowledge of the pigments is therefore required. These Colors cannot be overfired. If underfired, they may rub off, but there is no danger of this happening, as long as they get the regular Rose Color heat. Gouache flux is used as an additional safeguard. It causes the color to fuse more intensely with the glaze of the ware. As Gouache flux cannot cause the colors to come out glazed, no harm can be done by adding it, and, if adding it in excessive quantity, the only harm would be that the color gets a trifle lighter in tone. If other fluxes, such as are used in connection with glazed Overglaze Colors, are used in sufficient quantity with Gouache Colors, the latter will not come from the kiln mat, but glazed. If used in small proportion, the Gouache Colors will come out half-glazed (semiglazed colors).

#### MATERIALS FOR GILDING AND DECORATING—Cont'd.

A SARTORIUS & CO.'S

# Colored Relief Enamel Powder Colors,

FOR

#### Decorating China, Earthenware and Glass.



Put up in Vials, Large Bottles and Extra Large Bottles.

BLACK			 	)	
Light BLUE .			 		
BROWN			 		
Pompadour B	rown	1	 		
Yellow Brown	1		 	Į.	
Chrome GRE	FN		 		Per Vial.
Dark "					
CELESTE			 		
PINK			 		
TURQUOISE	• • • •		 	}	
Lemon YELL	ÓΨ		 		
Orange "					
o.m.gc			 	)	

.\$0.15

For White Relief Enamels see page 25.

# Gold Relief Enamel Colors.

COBALT BLUE	)
BROWN GREEN	
SCARLET	Per Vial\$0.20
TURQUOISE	
WHITE	

#### Instructions for Using Sartorius' Relief Enamel Colors.

These colors are used for painting flowers and other designs in high relief, also for making on the ware spots resembling pearls.—White Relief Enamel is often necessary to add points of light on the top of the finished work where it would have been impossible to leave the white China, as for instance, a point of light in an eye.

Relief Enamet Colors are mixed, the same as other Powder Colors for Overglaze Painting, with Turpentine and Fat Oil. The mixture, however, should be like a paste and pretty stiff. They can also be mixed with a mixture of Vitro Painting and Tinting Mediums (half and half.

If used on China and Earthenware they are fired the same as Sartorius' Tube Colors (rose color heat) and if used on glass the same as glass colors.

Gold Relief Enamel colors will stand on Gold, and are used for Relief Work on a gold surface, which has to be fired before applying the Enamel.

# A. SARTORIUS & CO.'S LIQUID LUSTRE COLORS,

FOR

Decorating China, Earthenware and Glass.



	PER VIAL.
BLUE	. \$0.50
BROWN	0 25
Shammy Brown	
Violet Brown	
Yellow Bnown	
GOLD Bronze	
GREEN	
Dark Green I	0.040
" " II	
Yellow Green	
GREY	
Light GREY	
Pearl "	
Orange RED	
PLATINUM	
PURPLE ROSE	0.50
SILVER	0.50
VIOLET.	0.50
WHITE	0.20
WEDGEWOOD GOLD LUSTRE	
YELLOW	0.20
Golden Yellow	0.20
Orange "	
Sulphur "	
outpitut	

#### Instructions for the Use of Sartorius' Liquid Lustre Colors.

As their name implies, these colors are in liquid state and lustrous. They are ready for use the way they are furnished, and have, after being fired, the brilliancy of Liquid Bright Gold. If they get too thick, the Essence for Liquid Bright Gold is used to reduce them to their original state of thinness. Liquid Lustre Colors are used for producing lustrous effects of various tints, such as lustrous bands, grounds, &c. They are treated and fired the same as Liquid Bright Gold.

#### A. SARTORIUS & CO.'S

# Specially Selected Underglaze Powder Colors,

#### FOR PAINTING ON THE BISCUIT.

Price, per ounce	Price, per ounce
Best BLACK \$0.30	MAROON \$0.25
Stamping Black 0.25	MAUVE 0.30
Canton BLUE 0.45	MULBERRY 0.45
Delft " 0.50	NEUTRAL TINT 0.25
Flowing " 0.45	ORANGE 0.15
Forget-me-not Blue 0.70	PINK, No. 1 0.20
Mat Blue, No. 1 0.45	" " 2 0.15
0.40	PURPLE 0.25
Mazarine Blue, No. 1 0.75	Japanese RED 0.40
	Persian " 0.25
$"  "  3 \dots \dots  0.55$	Red T 0.25
Persian " 0.40	Scarlet Red 0.45
Ultramarine Blue 0.60	ROSE PINK 0 40
Chocolate BROWN 0.15	UNIQUE 0.25
Claret " 0.15	VIOLET 0.25
Dark " 0.15	WHITE, for mixing 0.10
Light 0.18	" for printing on
CRIMSON 0.25	colored body 0.60
DOVE COLOR 0.25	Dark YELLOW 0.35
Dark GREEN, No. 1 0.85	Regular " 0.15
0.20	Silver " 0.30
French " 0.25	HARD GLAZE 0.10
Light " 0.25	SOFT " 0.10
Sage " 0.20	SPECIAL 0.10
Victoria 0.15	

#### Instructions for the Use of Underglaze Colors.

Underglaze Painting is done on the "biscuit" surface of the wares before the glaze on which they depend to bring out their rich depths is applied. The colors are mixed the same as powder colors for overglaze painting, with Turpentine and Fat Oil, and, after they are applied, the glaze is laid over them. The fire Underglaze Colors require is far greater than rose color heat and is known as "glost oven" or "glaze kiln" heat. They are specially prepared to stand the much greater degree of heat to which they must be subjected.

#### A. SARTORIUS & CO.'S

# Superior Liquid Bright Gold, Silver & Platinum

FOR

#### DECORATING CHINA, EARTHENWARE AND GLASS.

PUT UP



IN VIALS.

Sartorius	Superior	Liquid	Bright	Goldper	Vial	\$0.70
"	6.4	4.4		Silver		0.60
"	"	"	٤.	Platinum	4.6	0.40
Essence f	or thinnin	g above	Liquid	s	"	0.10
"	"	66	6.6	per large B	ottle	0.30

# Instructions for the Use of Liquid Bright Gold, Silver and Platinum.

These preparations are liquids, ready for use, and put up in vials or bottles. The brush is simply dipped into them and the liquids applied on the ware in an even and pretty heavy coating. Be careful to use brushes that are not damp and have not been used before with colors, as this will cause the Liquid Gold to appear blackish after firing. These liquids come bright (ready burnished) out of the kiln. The Essence for Liquid Bright Gold is used in case the Gold, by standing on the palette for several days for example, becomes too thick and in order to reduce it to its original state of thinness. Much care must be taken, however, not to put in too much Essence, as if this done, instead of Gold a Violet will come out.

The Essence for thinning is also frequently used in connection with China Colors, in lieu of Turpentine and Lavender Oil.

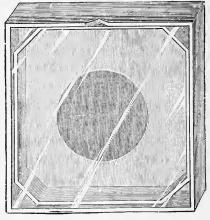
Liquid Bright Gold, Silver and Platinum are fired regular (rose cotor) heat, and can be fired together with colors.

## A. Sartorius & Co.'s Roman Gold, Silver & Genuine Gold Bronzes

IN PASTE FORM

for Gilding on China and Earthenware





(REGULAR SIZE)

#### on Glass Slabs, in Paper Boxes.

			The second secon		
Mat Gold	l, flux	ed, regu	lar size	er box	\$0.80
	6	large	e size	4.6	2.00
			egular size		0.80
66 66		" 1	arge size	4.6	2.00
			regular size	* *	0.80
" Reds	gold, f	luxed, re	egular size		0.80
Silver, re	egular	${\rm size}\dots$		6.6	0.50
Genuine	Gold	Bronze.	No. 9 (Red), regular size	6.6	0.80
"	4.6	4.6	" 10 (Green), "	* *	0.80
	6 •		"45 (Light Brown), regular size		0.80
"	* *	• •	" 47 (Dark Brown), " "		0.80

A. Sartorius & Co's Gold is prepared with the utmost care and excels on account of the large percentage of pure gold it contains, purity of color and the great ease with which it can be scoured with the glass brush or burnished with the burnishing tool. On account of the extreme pureness of this gold a very thin application of it is sufficient to produce a solid coat of gold after firing. It is made fluxed and unfluxed. The fluxed is called <code>Mat Gold</code>, and is for application on the white surface of ware, or over paste for raised gold. The unfluxed is called <code>Hard Gold</code>, and is for application over color, the color having to be fired before the gold is applied.

This Gold is put up in the form of a paste on a glass slab, which rests securely in the box. The Gold Paste needs only thinning with turpentine to be ready for use. Remove the Gold Paste with a palette knife to a ground glass slab or a white tile and mix it thoroughly with Rectified Spirits of Turpentine to the consistence of outlining color and apply with a clean brush If the Gold Paste has hardened too much to be removed easily put a drop or two of turpentine on it and hold the slab over the flame of an alcohol lamp. The heat will soften the paste, which can then be easily removed with the palette knife.

Alcohol Lamps ......each \$0.35

Per Pennyweight

MATERIALS FOR CHINA AND GLASS PAINTING—Cont'd.

# Burnish Gold, Silver and Platinum,

#### Genuine Gold Bronzes,

-FOR-DECORATING CHINA, EARTHENWARE AND GLASS.

DRY IN POWDER.

	(DWT.)
Best Prepared Burnish	$\begin{array}{c} \text{urnish Gold, No. 1} \\ \text{h Gold,} & \begin{array}{c} \text{u. 2} \\ \text{s. 2} \end{array} \end{array} \begin{array}{c} \text{for China and} \\ \text{Earthenware} \end{array} \begin{array}{c} \begin{array}{c} \text{S1.75} \\  \end{array}$
Best Prepared B	urnish Gold for Glass
These Prepa	red Burnish Golds are furnished in Regular Gold Color,
Greengold and R	Redgold.
Best Unfluxed G	old (Chemically Pure Brown Gold)
Unfluxed Gold. ?	2 quality
Pure Greengold	Dust 2.00
Best Prepared Bu	arnish Silver 0.30
" Prepared Bu	urnish Silver 0.30 urnish Platinum 2.00
Genuine Gold Br	onze. No. 1 1.20
"	" " 2 1.25
66 66	" " 4 1.25
44 44	" " 9 (Red)
	" 10 (Green)
" Light G	old Bronze, No. 21 1.25
66 66	, " 23 1.25
	. " 25
- " Gold Br	onze, No 45 (Light Brown)
46 66	" 46 (Medium " )
4.6	" " 47 (Dark " )
66 68	" 106, S. (Dark Brown)
66 66	" " 111, S (Dark Olive Green) 1.35
66 66	" " 119 S (Antique) 1.35

Gold Alloy	-		-		-		-		-		0.10
" Flux -		_		-		-		-		-	0.10
Burnisher's Putty			-		-		-		per	vial	0.20

" 140, S. (Light Olive Green) . . . . . . .

" 119, S. (Antique)..... 1.35

66

# DUSTING GOLD.

Green Gold	
Lemon Gold	per dwt. \$3,00
Red Gold	
Yellow Gold	

For Instructions how to use Powder Golds, Silver and Genuine Gold Bronzes see page 42.

#### INSTRUCTIONS

FOR USING

# Burnish Gold, Silver, Platinum and Bronzes.

Prepared Burnish Gold in powder is exceedingly fine as we furnish it, but it can be ground again in turpentine, with a clean glass muller on a clean glass slab, perfectly fine, indeed, it cannot be ground too much. Turpentine must be added, to replace that which evaporates during the grinding process. When finished, allow the turpentine to evaporate somewhat, and add rather more Dresden Thick Oil than is required for powder colors; just enough to allow the gold to work solidly, yet freely. It is then scraped up carefully, keeping in view the precious nature of the material, and put in a wide mouthed bottle, which can be well corked, using from it as required. It is now in the form of a brownish-black color, and should be about the consistence of well prepared Oil Colors.

Unfluxed Burnish Gold is mixed, the same as the Prepared Burnish Gold, with turpentine and fat oil. This gold is generally used for working

gold over color.

Use brushes that have never been used for colors, and keep a special palette, muller, slab, and brushes for gold, to prevent waste from cleaning. In applying the gold to China, cover the ware with a thin but even coating. Putting on a thick coat is of no benefit, as it is opaque and the surface only is seen. It must be no wash, however, but a solid even coat. As the turpentine evaporates quickly from the gold in working, a little should be added frequently and the gold remixed; the pencil also requires frequent dipping in turpentine, to keep the hairs all free and open.

Gold is fired at rose color heat. After being fired it appears as a dull yellow color. If underfired, it will rub up under the burnishing tool; if overfired it will be sunk into the surface of the china, and will not burnish at all. By scouring it with the glass brush Mat Gold is obtained. To make it assume the brilliant appearance generally connected with gold, the burnishing tool is used.—A superior Mat Gold is obtained by burnishing the gold and then firing it again.

Burnish Silver, Platinum and Genuine Gold Bronzes are mixed and applied in the same manner as Burnish Gold. Bronzes are principally used to produce antique metal effects. For this reason they are generally only scoured with

the glass brush and not burnished with the burnishing stone.

The Genuine Gold Bronzes marked "S" must not be ground, as they are specially made to show tiny, sparkling particles of Gold after scouring, which effect cannot be produced if these Bronzes are ground on the Glas slab. Silver is a metal which is not as dense as Gold, and should, therefore, be laid on heavier than Gold, as it partly volatizes in firing. Platinum will, having once been fired and burnished, retain its brilliancy through repeated firings, in which respect it differs from Gold and Silver. Platinum has not as pure a Silver Color as the Silver, but is preferable, as it never tarnishes.

In using Dusting Gold, paint the surface that is to be gilded with Liquid Bright Gold (see page 40), on which the Dusting Gold is dusted. In this way

the richest Gold effect is produced.

These preparations can be fired with colors, but Silver should not be too near any Carmine, as it would injure the latter.

#### POWDER PASTE &c. FOR RAISED GOLD WORK.

Put up in Vials, Large Bottles and Extra Large Bottles.

See Illustration and Note on page 24.

Hancock's Paste for Raised Goldper	vial	\$0.25
Softening Material for Paste (generally mixed with the Paste		
if applied on glass)	6 6	0.25
Relief Paste for Liquid Bright Gold (can also be applied )	"	0.20
	"	0.20
For Vitro Moist Water Paste see page 22.		

#### Instructions for the Use of Paste &c. for Raised Gold Work.

The Paste for Raised Gold in powder is a yellow color, made to raise or model subjects on the ware, to be afterwards covered with gold, silver, platinum, bronzes &c.—The color being placed upon the palette (or glass slab), a small portion of Dresden Thick Oil is rubbed in with the palette knife; turpentine may now be added, and the whole re-mixed well.—It should be like a paste and pretty stiff. The brush must be dipped into turpentine and worked into the color. Use the color with the point of the brush. The impasting may be repeated until the modelled spot has reached the form or height desired, when after drying and firing, it will be found to have remained just as it was applied, and to be of a dead yellow surface. It is now ready for the application of the metal, which is applied to it as upon ordinary white glazed ware. Two firings are required; one for the paste, and another after the metal is applied.—The paste can be fired together with colors.

Relief Paste for Liquid Bright Gold is mixed and applied the same as the Paste for Relief Gold in Powder and is specially prepared for the application (after it is fired) of Liquid Bright Gold, Silver, Platinum and Lustres,

Relief White for Light Bright Gold is treated the same, and used for the same purpose as Relief Paste for Liquid Bright Gold. It appears white and glazed when it comes from the kiln. It is used in preference to Relief Paste for Liquid Bright Gold if it is desired to have the Liquid Bright Gold appear in its full brilliancy. This Relief White is also used for producing white glazed designs in Relief, which are afterwards shaded or painted with colors, or partly with colors and gold.

#### GLASS COMPOSITION.

Transparent Green "Yellow "Blue "Crysta	7 } Prio	e, per oun	ce \$0.15
Transparent Ruby Opaque White	}	4.4	0.20

#### Instructions for the Use of Glass Composition.

Glass composition comes in lumps. It has to be crushed and sifted to obtain pieces (or dust) of equal size. The place on the ware, which it is desired to give a frosted or rough appearance, is then painted with fat oil and sprinkled with the crushed composition. The ware is then fired.

# JEWELS.

Rubies, Sapphires. Emeralds. Topazes. Turquoises. Opals and Crustals.

Original Sizes.	6	0	•					
Nos.	1	5	3	4	5	6	7	8

Price...... per dozen \$0.10

#### CUT JEWELS OF THE SAME COLORS AND SIZES.

Price.....per dozen \$0.20 Prices of larger sizes according to sizes of jewels. Cement for fastening jewels.....

#### Instructions for the Use of Jewels.

Jewels are drops of glass composition with flat bottoms. They are all transparent with the exception of Turquoises, which are opaque.

As medium to fasten Jewels the Cement for Jewels is used.—This is a powder which is mixed with Turpentine and Dresden Thick Oil. A dot is made wherever you desire to place a jewel, and the jewel is placed on this dot. The ware is then fired.

If you want to insert jewels in raised Gold work, no Cement is needed. The jewel is placed on the paste for raised gold, pressed down in it and fired together with the paste. The gold is then put on the paste surrounging the jewel, at the same time all the gilding of the piece is done and the ware is then fired again.

Great care must be taken in firing jewels, as too much heat will cause them to flow and lose their shape. Jewels applied on the white surface of ware are, therefore, generally fired separately.

#### CRYSTAL PEARL COVERING.

Price, per ounce, \$0.20.

#### Instructions for the Use of Crystal Pearl Covering.

Crystal pearl covering is best described as 'sand made of crystal glass," or "small round beads of crystal glass without holes."—After an article is decorated and fired, a part, or all of the decoration on the piece can be painted over with Dresden Thick Oil and then sprinkled with the Crystal Pearl Covering. It is then fired again. The decoration covered with a coat of Crystal Pearl Covering has a rich, frosted appearance. A trial will soon convince you that beautiful effects can be produced.

#### COLORED GLASS PEARLS.

In the following shades: BLACK, BLUE,

PINK.

PURPLE.

GREEN, ORANGE

TURQUOISE, WHITE.

OPAL,

YELLOW.

Price per ounce, \$0.30



# OILS

AND

# Mediums.

A CONTRACTOR OF THE PROPERTY O	7.7			
Rectified Turpentine	Per doz.	1 oz.	bottles,	\$1.00
Fat Oil of Turpentine (Essence Grasse)		1 oz.	* *	2.75
** ** ** ** **	. "	1/2 oz.	6 .	1.50
Genuine Dresden Thick Oil		ĭ oz.	* *	3.50
	. "	1/2 OZ.	4.	2.00
Oil of Lavender		ĩ oz.	4.6	2.75
66 66		1/2 oz.	6.6	1.50
Oil of Cloves		1/2 OZ.	. 6	2.75
Aniseed Oil		1/2 oz.	6.6	3.00
English rectified Spirits of Tar		1 oz.	4.6	2.00
Oil of Tar		1 oz.	+ 4	2.50
Extra prepared Balsam of Conaiba		1 oz.	4.6	2.75
" " " " " " " " " " " " " " " " " " "		½ oz.	6.6	1.50
Best English Grounding Oil in original state	. "	1 oz	- 4	3.00
Best English Grounding Oil in original state		½ oz.	4.6	2.00
Mixed Best English Grounding Oil (properly	y	-		
thinned)		2 oz.	- 44	3.75
Mixed Best English Grounding Oil (properly				
thinned)		1 oz.	4.6	2.00
Tinting Oil, to thin colors for light grounds		½ oz.	6.6	3.00

#### HINTS FOR THE USE OF OILS AND MEDIUMS.

English Grounding Oil.—Used exclusively for dusting on powder colors.

See instructions on page 26.

Dresden Thick Oil and Fat Oil of Turpentine.—Both are used for the same purposes, principally to mix powder colors in order to give them the consistence of prepared tube colors. Such a mixture is thinned with Rectified Spirits of Turpentine, or Lavender Oil, for painting, and with Tinting Oil for large washes and tinting.—Our Dresden Thick Oil is a very superior and thoroughly reliable Oil. There are several different brands, and consequently qualities, of Dresden Thick Oils and Fat Oils of Turpentine (Essences grasses) on the market. Pure Genuine Dresden Thick Oil has a clear, reddish color. Avoid Fat Oil of Turpentine which accumulates a white sediment on bottom of bottle.

bottom of bottle.

Oil of Tar.—Use it with care. Do not mix colors for painting with it if you can avoid it, as this oil, if used in excessive quantity, causes colors to blister. Oil of Tar prevents colors from spreading or running. It is used when painting the side of a large article which cannot be laid flat on the table. It is, however, an excellent Oil for mixing Paste for Raised Gold.

Tinting Oil is used for thinning colors for painting light grounds which are afterwards stippled. If Sartorius' or Dresden tube colors are used for tinting grounds, no other oil than tinting oil are required. Dry Powder colors must be properly mixed with Dresden Thick Oil or Fat Oil before the tinting oil is added.

Balsam of Copaiba.—A medium which dries slowly and is used for keeping

colors open. It is frequently used for laying in large washes.

Oil of Lavender, Oil of Cloves, Aniseed Oil, Rectified Spirits of Turpentine are used for thinning colors which are mixed with Thick or Fat Oil.

# A. SARTORIUS & CO.'S

# LIQUID PREPARATIONS FOR REMOVING GROUND.

Liquid Ceramic Eraserper	bottle	\$0.30
Taking Out Oil	"	0 25
	4.6	0.25

#### DIRECTIONS.

These preparations are used for taking out Ground for designs, and, as furnished by us, are ready for use. When the ground is laid and has become dry, cover the surface you want removed with either of the Erasing Liquids, using a clean brush. The color will atmost instantly become soft, and is then wiped off with a soft cloth.

#### Inks, Pencils, Pens, &c.

FOR DESIGNING AND MARKING ON CHINA.

#### A. SARTORIUS & CO.'S

## SPECIAL INDIA INK,

FOR DESIGNING ON CHINA,

per bottle.....\$0.25

#### DIRECTIONS.

Trace the pattern upon the China by means of Transfer Paper Then go over it with this India Ink. Take a soft cloth wet with turpentine, and wash over the design.—This removes the gritty particles from the Transfer Paper, but does not affect the Ink. At first the China will be smeared all over with the Cotor from the Transfer Paper but continue, for after the Original Design is all wiped off, the design will appear in clear outline in India Ink alone.

Blue Pencils for marking on Chinaper doze	n, \$2.00
Gilding and Sketching Pens	0.50
Hancock's Sketching Ink, burns away completelyper bottl	e, 0.15

For Lemercier's Crayons see page 126.

- " Transfer Papers " " 143.
- " Tracing Papers " " 142.
- " Lithographic Crayon Pencils see page 134.

#### A. SARTORIUS & CO.'S

# Cement for Mending China,

per bottle	\$0.50
" vial	

#### DIRECTIONS.

This Cement is a white powder, which is mixed with water to the consistence of a thick paste. Apply this paste to the broken edges of the ware, press them firmly together and let the article so cemented stand, until the cement has become dry, when the pieces will adhere to each other sufficiently well, to place the ware in the kiln for firing. Fire the same as decorated articles. Large articles are tied with Asbestos Cord.

#### ASBESTOS CORD

for Tying Cemented Articles for firing.

Price per yard......\$0.10

#### SELECTED SOFT CHAMOIS SKINS

for making dabbers for dabbing oiled surfaces.

Per skin......\$0.15

#### FRENCH BURNISHING SAND FOR SCOURING GOLD.

Per Bottle containing 2 oz. of Sand.....\$0.15

#### DIRECTIONS.

Take two saucers, put water in one and some sand in the other. Wrap two layers of cheesecloth around your forefinger, dip it in the water until thoroughly saturated then in the sand. Rub gently over the gold. Use plenty water, not much sand. Wash the article. When dry use Glass brush.

#### INSTRUCTION BOOKS ON

# CHINA AND GLASS PAINTING.

"The Amateur Pottery and Glass Painter," by E. Campbell Han-

cock......per copy \$2.00

A very superior book of instructions for painting with Dry Powder Colors on Pottery (over and under the glaze) and on Glass, and treating most thoroughly of the different processes and manipulations connected with the art of China and Glass decoration. The book contains excellent directions for gilding, chasing, burnishing, bronzing and groundlaying.

(For Hancock's Colors see page 27 of our Catalogue.)

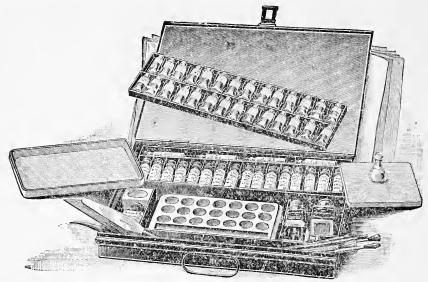
# Directions for Painting on China for Amateurs By August Klimke.

A very good Instruction Book for Painting with Müller & Hennig's (Dresden) Colors. (For Müller & Hennig's Dresden Tube Colors see page 19 of our Catalogue, for German Powder Colors see page 28.

"Pottery Decoration under the Glaze," by Miss Louise McLaughlin.....per copy \$1.00

# JAPANNED TIN BOXES,

FOR COLORS AND MATERIALS FOR CHINA PAINTING.



No. I. 121/2 inches long, 93/4 inches wide, 15/8 inches deep.

Containing tray for A. Sartorius & Co.'s Vitrifiable Oil Color tubes.

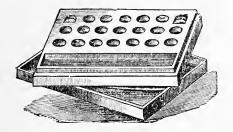
Per empty box \$2.50

Complete: Containing 30 assorted tubes of A. Sartorius & Co.'s Vitrifiable Oil Colors. Colors according to your selection. 18 vials of Vitrifiable Powder\_Colors, assorted Colors from our catalogue according to your selection. 1 Box A. Sartorius & Co.'s Mat Roman Gold. 1 China Palette with 21 recesses, slant and cover: 1 Ground Glass Slab, 4x4 inches; 1 Glass Muller; 12 fine Camel Hair Pencils; 2 Fitch Hair Stipplers, 1 Grounding brush No. 2, 1 bottle rectified Turpentiue, 1 bottle Fat Oil of Turpentine, 1 bottle Best English Grounding Oil, 1 bottle Royal Worcester Finish, 1 Horn Palette Knife, 1 Steel Palette Knife, 1 Curved Eraser, Transfer and Tracing Paper, Crayons, &c.

orag	, cc	. 0.											
	Per f	filled	box							• • • • • • •	\$	16.50	
No.'2	, 111/2:	x6 :	x1½	inches,	division	s fo	r 36	tubes,	Oils,	&cper	empt	y box	\$1.25
3	, 11	x6½:	x1½	64	+ 6	٠.	16	6.6	"	"		64	1.50
" 4	, 10	x81/42	$x1\frac{5}{8}$	"	* *	6.6	24	6.6	4.6		"	"	2.00
" 5	, 123/8×	x8¼:	$x1\frac{5}{8}$	6.6	"	4.4	28	4.6	"	"	4.6	"	2.50
6	, 11,1/42	x8 2	x15%	4.4	4.4	6.6	12		66	"	٠.	4.6	1.65
" 7	, 111/42	x8 :	x 1 5/8	14	"	6.6	18	٤٠	4.6		" "	• 6	1.75
" 8	, 111/42	x8 :	x15/8	"	"	"	36	" "		"	"	4.4	2.00

Note: Boxes Nos. 2, 3, 4 and 5 are black japanned inside, Boxes Nos. 1, 6, 7 and 8 are white enamelled inside.

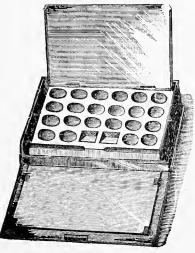
# ARTISTS' CHINA PALETTES.



Size 7x4½ in., 21 recesses, slant and cover.

#### ARTISTS' CHINA PALETTES.

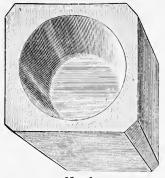




GROUND GLASS SLABATTACHED TO THE LID OF THE BOX.

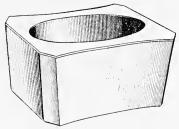
Small size (s	size	$\mathbf{of}$	China di	Palette,	4	x3 ½	inches	s)	 per	piece,	\$1.25
Medium size	(''	"	66	"	63	∕8x4 ½	"	)	 "	"	1.50
Large size	("	"	4.6	"	7	x5¾	"	)	 "	4.6	2.25

#### OPAL GLASS OIL CUPS.



No 1.

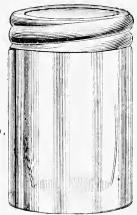
Per dozen. \$0.50 " gross. 5.00



No. 2.

#### Glass Jars with Metal Screw Tops.

MADE OF CRYSTAL GLASS.



Very handy for Powder Colors, Powder Gold and Colors mixed with Oils.

# MATERIALS FOR CHINA AND GLASS PAINTING—Cont'd. Vitro Glass Pots with Glass Lids.



MADE OF CRYSTAL GLASS.

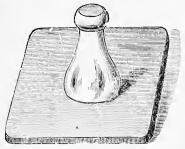


HANDY FOR MIXED COLORS.

KEEPS THE DUST OUT.

Per	dozen	\$0.50
"	gross	5.00

#### Ground Glass Slabs and Glass Mullers.



Ground Glass Slabs (Extra thick).

4 in.	6 in.	8 in.	10 in.	12 in.	16 in.	20 in.	24 in. square
\$0.15	0.25	0.45	0.75	1.00	2.00	4.00	6.00 per piece

#### GLASS MULLERS

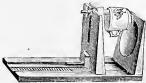
Made of Extra-hard Crystal Glass.

(Avoid using Soft Glass Mullers when grinding Gold. Soft Glass contains a large percentage of Lead.)

Sizes.	3/4 in.	$\frac{7}{8}$ in.	1 in.	1¼ in.	1½ in.	$_{ m in}$	diameter
Each.	10c.	12c.	14c.	16c.	18c.		

Large Sizes, from 13/4 to 6 inches in diameter.....per pound, \$0.60

#### VASE AND CUP HOLDERS.



Can be adjusted to the size of the article to be decorated.

Per piece......\$3.00

#### Special Articles for Mineral Decoration.

## Superfine, Round China Plaques,

#### Selected First Choice,

Sizes	63% in.	$71_8^{\prime}$ in.	8 in.	8¾ in.	10¼ in.	11¾ in.	135% in.	in diameter.
Each	40c.	45c.	70c.	85c.	\$1.35	\$2.15	\$3.40	

#### Superfine Oblong China Slabs,

#### Selected First Choice.

1¼x 1½each,	\$0.10
1¾ x 2¼ "	0.20
2½x 3	0.30
2½x 3½ "	0.40
2¾ x 4	0.50
3½ x 4¾	0.70
3¾ x 4½ "	0.80
4½ x 6	1.00
45%x 61/4	1.25
5 <sup>3</sup> / <sub>4</sub> x 8 "	1.60
$7\frac{1}{4}$ x $9\frac{7}{8}$	2.25
8 x11½ "	3.00
9½x13½"	6.00

# Superfine Convex Oval China Medallions

#### Selected First Choice.

3/4 x 1½/8 e	each,	\$0.05
1½ x1½		
15% x2	4.4	0.15
$2\frac{1}{2}$ x $2\frac{5}{2}$	6 6	0.20
2½x3½	" "	0.25
$2\frac{7}{8} \times 3\frac{3}{4}$	4.4	0.35
3½x4½	"	0.50
35/8 x 45/8	" "	0.60
4 x5½	4 4	0.75
4½x6½	" "	1.00

# Superfine Convex Round China Medallions,

#### Selected First Choice,

1	meh	111	diameter	 	 	 	 	 		 		٠.	٠	 ٠	 		.ea	cn,	\$0.00
1 1/2	4.4	٠.	6.6	 	 	 		 	 								. '	4	0.10
134		٤٤	" "	 	 	 	 ٠.	 	 								. '		0.15
ິ .	4.4		5.6																0.20

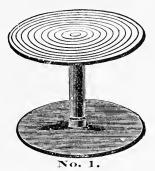
# MATERIALS FOR CHINA AND GLASS PAINTING—Cont'd. SPECIAL ARTICLES FOR MINERAL DECORATION CONTINUED.

#### Extrafine Selected Dresden Faience Slabs

Glazed on both sides.

	SQUARE:	
5%x 5% inches	each	, \$0.40
		0.55
		0.70
97/8 x 97/8 "		1.10
11½x11½ "		1.55
	OBLONG:	
63/8 x 10 1/4 inches	each	, \$0.70
8 x12¾ "		1.10
	ROUND:	
6% inches in diameter	ereach	, \$0.20
734 ''		0.25
91/8 "		0.30
934 "	**	0.40
10¾ "		0.55
11¾ "		0.70
	OVAL:	
6 inches wide, 8 i	nches longeach	, \$0.25
71/2 " " 97/8		0.45
87/8 " " 113/4	"	0.60
WIT	AIENCE PHOTOGRAPH FRA	
WIT Photograph Frames fo	TH FAIENCE EASEL BACK. or Imperial Size Photographseach or two Cabinet Size Photographs	
WIT Photograph Frames fo	TH FAIENCE EASEL BACK. or Imperial Size Photographseach	, \$1.75
Photograph Frames fo	rh FAIENCE EASEL BACK.  or Imperial Size Photographseach or two Cabinet Size Photographs	, \$1.75 1.25 0.75
Photograph Frames fo	TH FAIENCE EASEL BACK.  or Imperial Size Photographseach or two Cabinet Size Photographs  one """  A SLEEVE BUTTONS.  Small. Medium.	, \$1.75 1.25 0.75
Photograph Frames fo  " " fo  " CHINA  Round, per pair	rh FAIENCE EASEL BACK.  or Imperial Size Photographseach or two Cabinet Size Photographs	, \$1.75 1.25 0.75
Photograph Frames for " " for " " GHINA Round, per pair	rh FAIENCE EASEL BACK.  or Imperial Size Photographseach or two Cabinet Size Photographs	, \$1.75 1.25 0.75 Large. \$0.20
Photograph Frames fo  " " fo  " " GHINA  Round, per pair Oval, " Square, "	rh FAIENCE EASEL BACK.  or Imperial Size Photographseach or two Cabinet Size Photographs	, \$1.75 1.25 0.75 Large. \$0.20
Photograph Frames for " " for " " for " " Grand, per pair	### FAIENCE EASEL BACK.  or Imperial Size Photographseach or two Cabinet Size Photographs	, \$1.75 1.25 0.75 Large. \$0.20
Photograph Frames fo  " " fo  " " fo  CHINA  Round, per pair Oval, " Square, " Diagonal, "	TH FAIENCE EASEL BACK.  or Imperial Size Photographseach or two Cabinet Size Photographs  A SLEEVE BUTTONS.  Small. Medium. \$0.10 \$0.15  0.15  0.15  HITE TILES. Glazed on one side.	, \$1.75 1.25 0.75 Large. \$0.20
Photograph Frames for "for "for "for "for "for "for "for	### FAIENCE EASEL BACK.  or Imperial Size Photographseach or two Cabinet Size Photographs	Large. \$0.20  ., \$0.20 0.45

# BANDING \* WHEELS.



Steel Disk, 9 in. diameter.....per piece \$7.50



Hard Wood Disk,  $6^3_4$  in. diameter.....per piece \$5.25



All Steel. Disk, 6 in. diameter.....per piece \$8.00

# MATERIALS FOR CHINA AND GLASS PAINTING—Cont'd BANDING WHEELS—Continued.



No. 4.

Heavy Metal-Brass Disk, 8½ inch. Diam., 24 inches high and can be raised to 36 inches.....each, \$13.50

# Alling's Banding Wheels

SELF-CENTERING.

WITH PATENT ATTACHMENT HOLDING WARE IN PLACE, AND ARM-REST.



Nickel Plated Wheele	ach	\$12	00
Japanned Wheel	"	10	00

#### Wilke's Studio Gas Kiln.

FOR FIRING DECORATED CHINA, EARTHENWARE AND GLASS.



Made in six sizes, viz:—

No.	1 s	ize of	Muffle	12	inches	high	by 10,	weight	100 lbs	.each	\$20.00
No.	2	4+	4.6	14	6.4	6	' 12,	. (	150 lbs		25.00
No.	3			18	4.4	4.0	' 14,	• 6	300 lbs		35.00
No.	4	"		19		4.0	15,	4.6	400 lbs		45.00
No.	5	6.6	6.6	20	4.6		· 18,	4.6	500 lbs		75.00
No.	6	"	6.6	26	* *	4	· 20·	4.4	800 lbs	. "	125.00

A  $\frac{3}{4}$  inch Supply Pipe, a  $\frac{3}{4}$  inch Valve, and a 5-light Meter is ample for any of above sizes, excepting No. 6.

Kiln equipped for burning gasoline at an advance on above prices of \$5.06. This Apparatus can be attached to any of Wilke's Gas Kilns.

Directions for setting up and firing furnished with each Kiln.

# STILTS, SPURS AND BARS.

Stilts,	No.	1			<b>.</b>	 • • • •	 	 per	dozen	\$0.10
"	٤.	2				 	 	 	"	0.15
"		3				 	 	 	"	0.20
4 6	6 6	4				 	 	 	"	0.25
Spurs,	"	1				 	 <b>.</b>	 	"	0.08
**	"	2				 	 <b></b>	 	"	0.16
Zriang	ulaı	Bars,	No.	1		 	 	 	46	0.08
4.		**	٠.	2		 	 	 	"	0.10

# ARTISTS' CUTLERY AND SUNDRY TOOLS.



BEST QUALITY ARTISTS' ENGLISH STEEL PALETTE KNIVES.

3 Inch Blade. Original Size.

6 in.	5.50
5 in.	4.00
$4\frac{1}{2}$ in.	3.50
4 in.	3 25
9 <u>3</u> in.	3.00
3in.	\$3.00
Length of Blade	Per Dozen

# BEST QUALITY PAINTERS' ENGLISH STEEL PALETTE KNIVES. PLAIN HANDLE.



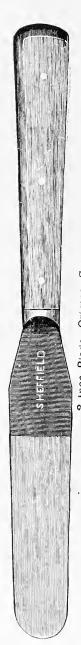
3 Inch Blade. Original Size,

12 in.	16.00
11 in.	13.00
10 in.	9.25
9 in.	7.50
8 in.	5.75
7 in.	4.75
6 in.	3.25
5 in.	2.75
4 in.	2.25
3 in.	\$2.25
Length of Blade 3 in.	Per Dozen

#### 

10 in.

# BEST QUALITY PAINTERS' ENGLISH STEEL PALETTE KNIVES. RIVETED HANDLE.



3 Inca Blade Origina, Size

8.00
6.00 8.00
00 0
00 <del>*</del>
3 00
2 50
\$2 50
Price per Dozen





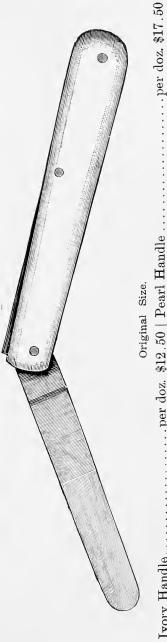
3 Inch Blade, Original Size-

#### AND SUNDRY TOOLS. ARTISTS' CUTLERY

BEST QUALITY ARTISTS' ENGLISH STEEL PALETTE KNIVES. Cocoa Handle, Trowel Shape.

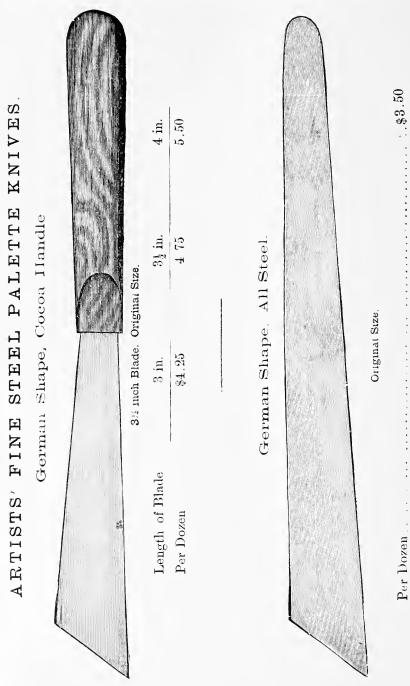
6.506 in. 5 in.  $4\frac{1}{3}$  in 3 1 Inch Blade. Original Size. 4 in. 5.50 $3\frac{1}{2}$  in. \$5.50Length of Blade Per Dozen

Best Quality Artists' English Steel Pocket Palette Knives.



.per doz. \$12.50 | Pearl Handle. Ivory Handle.

#### ARTISTS' CUTLERY AND SUNDRY TOOLS.-Continued.



5.50

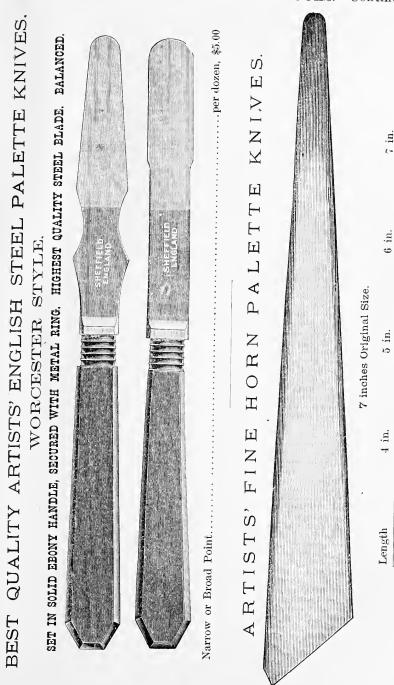
1.75

1.30

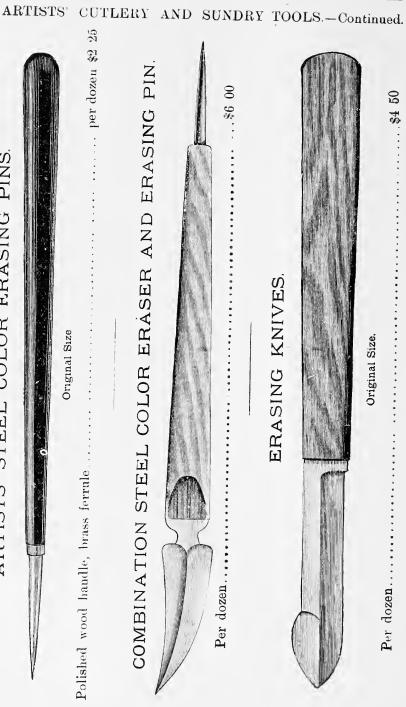
\$1.00

Per Dozen

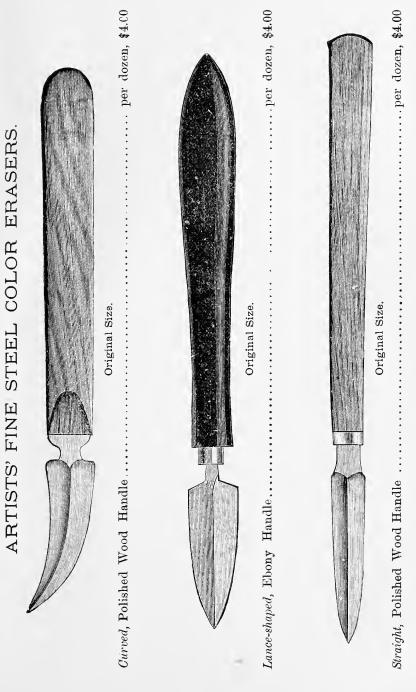
#### ARTISTS' CUTLERY AND SUNDRY TOOLS.-Continued.



# ARTISTS' STEEL COLOR ERASING PINS.



#### ARTISTS' CUTLERY AND SUNDRY TOOLS—Continued.

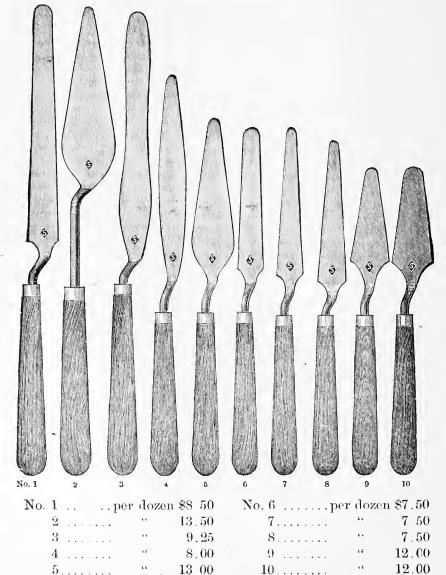


#### ARTISTS' CUTLERY AND SUNDRY TOOLS—Continued.

# ARTISTS' ENGLISH STEEL PAINTING KNIVES.

Cocoa Handle,-Bruss Ferrule.

Halt of Original Size.



# ARTISTS' CUTLERY AND SUNDRY TOOLS—Continued.

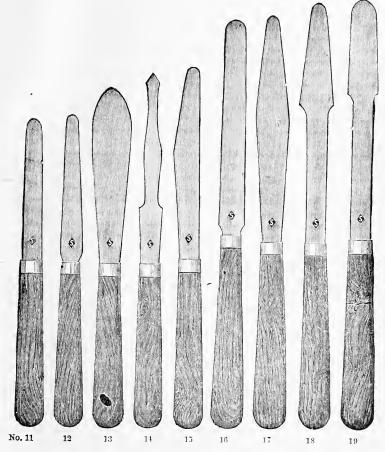
#### BEST QUALITY

# ARTISTS' ENGLISH STEEL PAINTING KNIVES.

(Continued.)

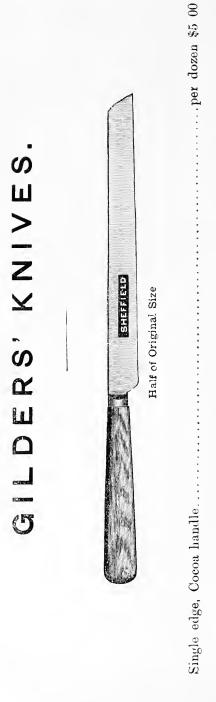
Cocoa Handle.-Brass Ferrule.

Half of Original Size.



No.	11 per	dozen	\$7.00	No. 15 per	dozen	\$7.50
	$12\ldots$	"	7.00	16		
	$13 \dots$		7 50	$17.\ldots$		8.00
	$14\ldots$	"	9.25	18		9.00
		So. 19.	pe	r dozen \$9.00		0,00

# 



SHEFFIELD Half or Original Size

Double edge, Cocoa handle ....

#### ARTISTS' CUTLERY AND SUNDRY TOOLS. -Continued.

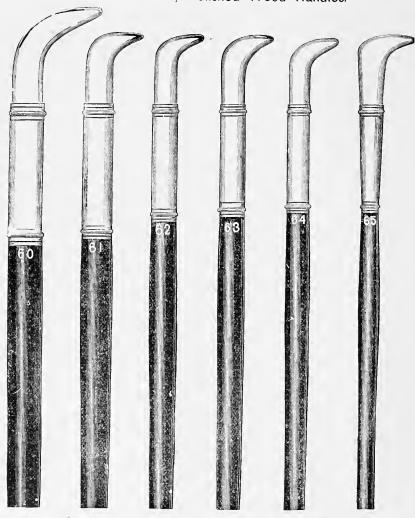
Or	iginal Sizes.	No.	1per	dozen	\$7 50
The same of the		"	2	. 6	7.50
		"	3	"	6.00
		66	$4\ldots$	4.6	6.00
		"	$5 \dots$	"	6 00
		"	$6 \dots$	"	6.00
		"	7	66	6.00
		16	8	"	6.50
		"	9	"	6.00
		"	$10\ldots$		5.00
		66	11	46	3 50
		4.6	$12\ldots$	16	<b>4</b> 50
7,615		16	13	5.6	4 25
4			14		6 00
			$15 \dots$	66	7 50
0		3 "	$16\ldots$		7 00
Ĭ,		. "	17	16	7 00
D D		. · ·	18	16	7 00
[a			19	•	7 00
Polished Wood Handle	Sketches of other Sizes humshad on annucation	, ,,	20	**	7 75
ਰ	4	.,	21		7 00
0		~	22	f Ş	7 00
70			23	: s : s	6 75
		; ;	24	**	7.75
7	7		25	,	7 75
ě	<u> </u>	,	$26 \dots$		7 75
d D	4	65	27	**	7 50
			28		38 90
° G		1	29		15 00
		• • • • • • • • • • • • • • • • • • • •	30	11	7 25 8 50
	The state of the s	.6	31	76	5 50
	T T	45	32	• (	$\begin{array}{c} 5 & 90 \\ 7 & 75 \end{array}$
	12	16	33	, 6	5 50
		٠,	$34 \dots 35 \dots$	"	7 00
		1.6	36	"	7 75
		"	37	٠,	5 50
			38	66	7 00
		"	39	1 5	7.00
		61	40	66	7 00
		"	41	66	9 25
		66	$42\ldots$	66	9.25
			43	"	7.00
V		"	44	66	7.00
V		66	45	"	$\frac{7.00}{7.00}$
	•	**	46		7.00

ARTISTS' AGATE BURNISHERS, BRASS FERRULES.

ARTISTS' CUTLERY AND SUNDRY TOOLS-Continued.

# AGATE ILLUMINATORS.

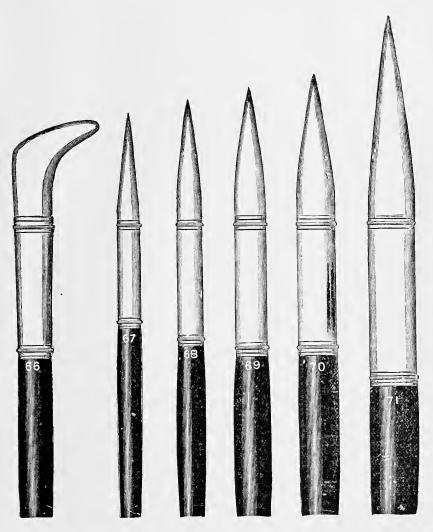
Brass Ferrules, Polished Wood Handles.



No.	60	٠.	 						. pei	dozen	\$6 50
										4.6	
	$\vec{6}2$										
٠.	63									"	6.00
	61.									"	6.00
	65 .									::	6.00

### ARTISTS' CUTLERY AND SUNDRY TOOLS.—Continued.

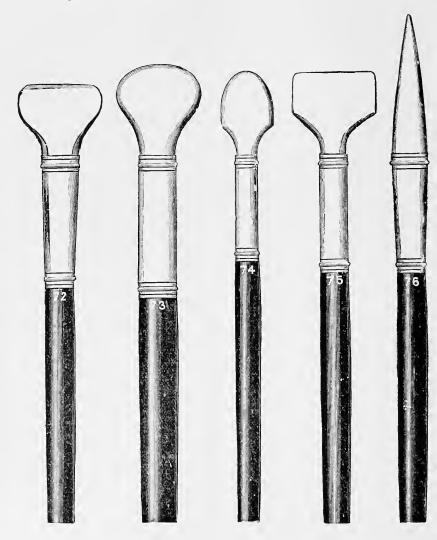
### Agate Illuminators—Continued



No.	$66.\dots\dots per$	dozen	\$6	50
		4.6		50
"	68	"	5	50
	69	44	5	50
	70	66	5	50
	71	66	6	50

### ARTISTS' CUTLERY AND SUNDRY TOOLS—Continued.

### Agate Illuminators-Continued.



No.	72per	dozen	\$6.00
"	73	"	6 00
"	74	**	6.00
46	75	46	6.00
"	76	"	6.50

CUTLERY AND SUNDRY TOOLS-Continued.

..... per piece \$6 00

Extra large, flat, for Bookbinders.....

## ARTISTS' BLOODSTONE BURNISHERS, POLISHED WOOD HANDLE.-BRASS FERRULE

ARTISTS'





Original Sizes. Sketches of other Sizes furnished on application.

No. 1.

ece \$0 60 No 10 per piece \$0 60 No 18 per per per	\$6 60 No 10 per piece \$6 60 No 18 per per piece \$6 60 per piece \$6 60 per	piece \$0.60	0.75	1.00	1.20	1.50	2.40	4.25	3.75	2.85
ece \$0 60       No 10       Per piece \$0 60       No. 18         0 75       11       0 75       19         1 00       12       20       20         1 50       14       22       22         2 50       15       23       23         3 00       16       24       24         2 40       17       25       25         1 50       24       25	per piece \$0 60   No 10 per piece \$0 60   No 18  1 00   12   1 00   20  1 50   14   1 50   23  2 50   15   2 50   15   2 50   23  2 40   17   2 85   25 25  2 1 50   16   2 85   25 25  2 1 50   16   2 85   25 25  2 1 50   17   2 85   25 25	per piece	33	13		u	**	33	"	"
ece \$0 60 No 10 per piece \$0 60 No 0 75 " 0 75 " 1 00 " 1 20 " 1 20 " 1 20 " 1 50 " 1	per piece \$0 60   No 10 per piece \$0 60   No    1 00   6 12    1 20   75   7 11    1 50   14    2 50   16    3 00   16    2 40   7 17    2 40   7 17    2 85   7 17    2 85   7 17    2 85   7 17    2 85   7 17    3 50   6 17    3 50   7 17    2 40   7 17    2 40   7 17    2 40   7 17    2 40   7 17    3 50   7 17    4 5 50   7 17    4 5 50   7 17    5 40   7 17    5 40   7 17    5 40   7 17    5 40   7 17    5 40   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    6 85   7 17    7 18 18 18 18 18 18 18 18 18 18 18 18 18			•	:	:				
ece \$0 60 No 10 per piece \$0 60 No 10 per piece \$0 60 No 10 per piece \$0 60 No 10 No	per piece \$0 60   No 10		6:1	20.	21	22	23	24	25.	26.
ece \$0 60 No 10 per piece \$0 60 60 75 11 per piece \$0 60 75 100 12 120 120 120 150 150 150 150 150 150 150 150 150 15	per piece \$0 60 No 10 per piece \$0 60    1 00	ZO.	3	:	"	.,	"	•	:	9,
ece \$0 60 No 10 per piece \$0 0 75	per piece \$0 60   No 10 per piece \$0   0.75   11   1.20   12   12   13   14   15   15   15   15   15   15   15								-	
ece \$0 60 No 10 1 00 " 12 1 20 " 13 1 50 " 14 2 50 " 15 3 00 " 16 1 50 1 17	per piece \$0 60 No 10  1 00 " 12  1 50 " 13  2 50 " 15  3 00 " 16  2 40 " 17	0	С	1 00	1 20	1 50				
ece \$0 60 No 10 1 00 " 12 1 20 " 13 1 50 " 14 2 50 " 15 3 00 " 16 1 50 1 17	per piece \$0 60 No 10  0 75 11  1 00 ". 12  1 50 ". 14  2 50 ". 15  3 00 ". 16  2 40 ". 16  1 50	$\operatorname{er}$ piec	:	=	;	· •	,,	33	:	
666 60 60 75 7 1 20 1 20 1 20 1 20 1 20 1 20 1 20 1	per piece \$0 60 No 10 75 Property of 10 10 Property of 10 Prop	:	:				:	:		
606 60 0 75 0 75 1 20 1 50 1 50 1 50 1 50	per piece \$0 60 0 75 1 20 1 50 2 50 3 00 2 40		11	: ::	13	14	91	91	17	
ece \$0 0 1 1 0 3 5 1 1 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	per piece \$0	Š.	4	;	3	"	:	:	:	
piece	o	<del>9</del>	0 75	1 00	1.20		2.50	3.00	2.40	1 50
	per	piece		3	ř	33	,	;	<b>3</b>	:

### SUNDRY TOOLS -Continued AND ARTISTS' CUTLERY 4 (11 in. thick) ..... per dozen \$3 00 18.00

### POCKET AGATE TRACER AND BURNISHER, MOUNTED IN GERMAN SILVER. Original Size.

ARTISTS' GLASS BRUSHES,

For tracing, kurnishing, &c.



2 (3 inch thick)  $1 \left( \frac{1}{2} \text{ inch thick} \right)$ 

3 (1 in. thick) 9.00

Per doz

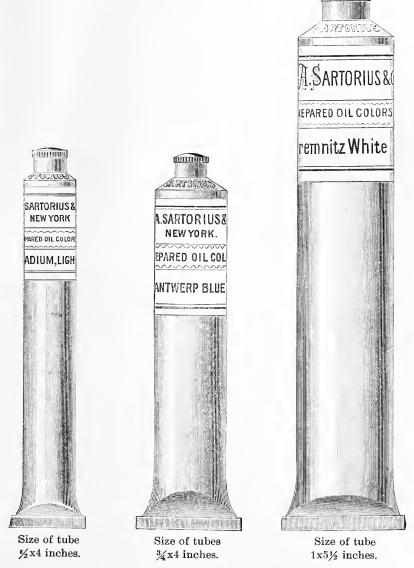
\$3.00

### MATERIALS FOR OIL PAINTING.

A. SARTORIUS & CO.'S

### FINELY PREPARED OIL COLORS,

IN PATENT COLLAPSIBLE TUBES.



For List of Colors and Prices see pages 74 & 75.

### A. SARTORIUS & CO.'S FINELY PREPARED OIL COLORS.—Continued.

### CLASS A.

### Size of Tubes 34x4 inches.

Antwerp	Blue \	Indian Red
Asphalti	1101	Ivory Black ,
Bitumen		King's Yellow
Blue Bla	ek	Lamp Black
Burnt Si	enna	Light Red
" U	mber	" " deep
" Y	ellow Ochre	Megilp
Caledoni	an Brown	Prussian Blue
Cassel E	arth	Raw Sienna
Chrome,	Yellow, Lemon	" Umber
4.6	" Medium	Silver White
4.6	" Deep	Sugar of Lead
6.6	" Orange	Terre Verte
Cork Bla	nek	Vandyke Brown
Cremnit	z White	Venetian Red
Emerald	Green	Yellow Ochre
Flake W	hite	Zinc White
	Per dozen Tubes	\$1.00

### CLASS B.

### Size of Tubes ½x4 inches.

American Vermilion	Naples Yellow, Deep
Bone Brown	New Blue
Brown Pink	Permanent Blue
Carmine Lake	'' Green
Chrome Green, Light	Purple Lake
· · · · Medium	Rose Pink
·· ·· Deep	Sap Green
Crimson Lake	Scarlet Lake
Gamboge	Verdigris
Geranium Lake	Yellow Lake
Green Lake, Deep	Zinc Yellow
Brilliant Yellow	Zinnober Green, Light
Magenta	" " Medium
Mauve	" " Deep
Naples Yellow, Light	' ' Pale
Per dozen Tubes	\$1.00

### A. SARTORIUS & CO.'S FINELY PREPARED OIL COLORS.—Continued.

### CLASS C.

Size of Tubes ½x4 inches.

Brown Madder English Vermilion
Cerulean Blue Rose Carthame
Chinese Vermilion Sepia
Citron Yellow Yellow Ultramarine
Per dozen Tubes ...\$1.75.

### CLASS D.

Size of Tubes 1/2 x4 inches.

Carmine 2 Lemon Yellow
Cobalt Blue Madder Lake
" " Light Pink Madder
French Ultramarine Rose Madder
Indian Yellow

Per dozen Tubes......\$3.00.

### CLASS E.

Size of Tubes 1/4x4 inches.

### CLASS F.

### QUADRUPLE TUBES.

Size of Tubes 1x51/2 inches.

Cremnitz White Silver White
Flake White
Per dozen Tubes \$2.50.

A SHOWCARD, showing our Colors and an attractive looking PIGEON HOLED CASE for carrying stock, furnished gratis to dealers purchasing our Tube colors regularly.

### WINSOR & NEWTON'S

### FINELY PREPARED OIL COLORS

IN PATENT COLLAPSIBLE TUBES









BURNT UMBER
CALEDONIAN BROWN
CAPPAH BROWN
CASSEL EARTH
CHINESE BLUE
CHROME GREEN NO. 1
CHROME GREEN NO. 2
CHROME GREEN NO. 3
CHROME, LEMON
CHROME, YELLOW

### MATERIALS FOR OIL PAINTING.—Continued. WINSOR & NEWTON'S FINELY PREPARED OIL COLORS (Continued.)

Chrome, Deep Chrome, Orange Chrome, Red

Cinnabar Green, Light Cinnabar Green, Middle

Cinnabar Green, Deep,

Cologne Earth Copal Megalp Cork Black Cremmitz White Crimson Lake

Emerald Green, Flake White Gamboge

Indian Lake Indian Red Indigo

Italian Pink Ivory Black Iaune Brilliant

King's Yellow Lamp Black

Light Red Magenta

Mauve No. 3

Medium (Improved Megilp)

Megilp

Monochrome Tint, Cool, U Monochrome Tint, Cool, 2

Monochrome Tint. Cool. 3 Monochrome Tint. Warm. 4

Monochrome Turt. Warm, 2 Monochrome Tint Warm, 3

Mummy

Double Tubes

Naples Yellow French

Naples Yellow Neutral Tint New Blue

Nottingham White

Olive Green Olive Lake Orpiment Oxford Ochre Payne's Grey

Permanent Blue Permanent White

Permanent Yellow Prussian Blue

Prussian Brown Prussian Green Purple Lake Pyne's Megīlp Raw Sienna

Raw Umber Roman Ochre Roman Ochre Coo

Roman Ochre, Cool San Green

Scarlet Lake Silver White Sugar of Lead Terra Rosa Terre Verte

Transparent Gold Ochre

Vandyke Brown Venetian Red Verdigns Verona Brown

Yellow Lake Yellow Ochre

Zinc White.

Treble Tubes.
Cremnitz White
Flake White
Silver White

Quadruple Tubes.

Cremnitz White Flake White Silver White

Cremnitz White Flake White Silver White Medium

Megilp

Per Dozen Tubes: \$4.50 (Treble)

\$6,00 (Quadruple)

\$3.00 (Double)

### MATERIALS FOR OIL PAINTING.—Continued. WINSOR & NEWTON'S FINELY PREPARED OIL COLORS

### (Continued.)

Brown Madder	Green Lake, Deep
Burnt Lake	Rembrandt Madder
Cerulean Blue	Reuben's Madder
Chinese Vermilion	Sepia
French Vermilion	Vermilion, Pale
Geranium Lake	Vermilion.
Green Lake, Light	
Per dozen	\$2.40
Brilliant Ultramarine	Mars Orange
Carmine No. 2	Mars Red
Citron Yellow	Mars Violet
Cobalt Blue	Mars Yellow
Cobalt Green	Mineral Grey
Extract of Vermilion	Orange Vermilion
French Ultramarine	Oxide of Chromium
French Veronese Green	Oxide. Transparent
Indian Yellow	Pink Madder
Leitch's Blue	Purple Madder
Lemon Yellow, Pale	Rose Madder
Lemon Yellow	Scarlet Madder
Madder Lake	Scarlet Vermilion
Malachite Green	Strontian Yellow
Mars Brown	Viridian
Per dozen	\$4.20
Aureolin	Field's Orange Vermilion
Burnt Carmine	Indian Purple
Cadmium Yellow, Pale	Madder Carmine
Cadmium Yellow, Deep	Orient Yellow
Cadmium Orange	Violet Carmine
Carmine, Finest	Yellow Carmine
Crimson Madder	
Per dozen	
Aurora Yellow	Primrose Aureolin
Per dozen,	
	Ultramarine Ash
Extra Madder Carmine Extra Purple Madder	C CHAIRAITHO ASI
*	540, 00
Per dozen	\$12.00

### EMPTY COLLAPSIBLE TUBES.

1/2 x2 in.	, when	filled	per g	gross,	\$2.00 <sub>1</sub>	3/4	x4	in.,	when	fille	1Į	er gross,	<b>\$4.00</b>
½x3 "		4.4		4	2.20	1	x4	• 4		"		6.6	6.00
1/x4 "	6 +			6	2.50	1	$x5\frac{1}{2}$	4.6	4.6	"		4.6	7.00

### DR. F. SCHOENFELD & CO.'S FINELY PREPARED OIL COLORS,

IN PATENT COLL	LAPSIBLE TUBES.
Antwerp Blue	Magenta
Asphaltum	Mangan Brown
Blue Black	Massicot
Bone Brown	Mauve
Brown Ochre	Mineral Blue
Brun Rouge	Middle Ochre
Burnt Brown Ochre	Morellen Salt
Burnt Cremnitz White	Mummy
Burnt Gold Ochre	Munich Lake
Burnt Roman Ochre	Naples Yellow, light
Burnt Sienna	· · · · deep
Burnt Terra Verte	" " greenish
Burnt Umber	" reddish
Burnt Yellow Ochre	New Blue
	Neutral Tint
Caledonian Brown	Permanent Blue
Cappah Brown	Permanent Green, light
Caput Mortuum, light	" medium
аеер	" " deep
Cassel Earth	Pompeii Red
Chrome Red, light	Prussian Blue
" " deep	Prussian Brown
" Yellow, light	Raw Sienna
·' ·' medium	Raw Umber
" " deep	Roman Brown
" orange	Roman Ochre
Cologne Earth	Satinober
Cork Black	Silver White
Cremnitz White	Terra Pozzuoli
Crimson Lake	Terra Verte
Emerald Green (Vert Paul Veronèse)	Turkish Red
Flake White	Vandyke Brown
Flesh Ochre	Venetian Red
Gold Ochre	Verdigris
Graphite	Vine Black
Indian Red, light	Yellow Ochre, No. 1
·· ·· deep Indigo	" " half burnt
Ivory Black	Zinc White
Jaune Brilliant, light	Zinc Yellow
King's Yellow, No. 1	Zinnober Green, pale
$\frac{\alpha}{\alpha} = \frac{\alpha}{\alpha} = \frac{\alpha}{3}$	' '' light '' Yellowgreen
Lamp Black	"Green, deep
Light Red	" Brilliant Green
Price, per dozen tubes	*1.02

### WHITES, DOUBLE TUBES.

Price, per dozen tubes.....

### Dr. F. SCHOENFELD & CO.'S FINELY PREPARED OIL COLORS.—Continued.

TZ* 2 XV.II. o No. 4	Cadmium No. 1, Citron
King's Yellow No. 4	"No. 2, light
Ultramarine Blue, light	" No. 3, medium
" deep	" No. 4, deep
Price, per dozen tubes\$1.50	" No. 5, orange
Bitumen of Ottoz	Vandyke Red
Brussels Brown	Vert Emeraude
Cobalt Blue No. 2	Turquoise Blue
" Green, light	Per dozen tubes\$3.38
" " deep	
Japan Yellow	Indian Yellow
Ultramarine (Lemon Yellow)	Madder Brown
Vienna Red	" Lake, burnt
	" No. 6, deep
Price, per dozen tnbes\$1.88	7 1 1 1 2 09 00
	Per dozen tubes\$3.90
Bleu Celeste	
" Lumiere	Aureolin
Brown Pink	Carmine
Carmine Vermilion	Per dozen tubes\$4.13
Chinese Vermilion	
Cobalt Blue No. 0	Burnt Carmine
" " No. 1	Madder No. 7
Crimson Lake, genuine	Violet Carmine
Geranium Lake	D 1 1 1 01 00
Green Lake, light	Per dozen tubes\$4.80
" " deep	75 11 27 0
Madder Lake No. 1, light rose	Madder No. 8
" No. 2, rose	Per dozen tubes\$5.63
" No. 3, deep rose	
" No. 4, pink	Madder Carmine
Mars Orange	Per dozen tubes\$6.75
" Yellow	r er dozen tubes
Olive Green	BUTTER MEDIUM.
Patent Vermilion	BUTTER MEDIUM.
Robert Lake No. 7, light brown	(MALBUTTER.)
Sap Green	Per dozen tubes\$2.25
Scarlet Vermilion	2 C. Giller Midebilitini i i i i i i i i i i i i i i i i i
Sepia	
Strontian Yellow	
Yellow Lake, light	
	4

Per dozen tubes.....\$2.40

### A. SARTORIUS & CO.'S

### Artists' Extrafine Oils, Varnishes, &c.

	1 oz. bottles. Per dozen.	2 oz. bottles. Per dozen.
Linseed Oil, Purified	\$1.00	\$1.50
Poppy Oil	1.20	1.80
Nut Oil	1.20	1.80
Drying Oil, Strong	1.00	1.50
" " Pale	1.20	1.80
Genuine Mastic Varnish	2.40	4.80
Picture Mastic Varnish	2.00	3.50
Damar Varnish, Extra	1.25	2.40
Picture Copal Varnish	1.25	2.40
White Spirit Varnish	1.75	2.75
Retouching Varnish	1.75	3.00
Spirits of Turpentine, Rectified	1.00	1.50

### WINDSOR & NEWTON'S

### ARTISTS' OILS AND VARNISHES.

Linseed Oil	per dozen 2	oz. bottles	\$ 2.40
Poppy "	4.6	"	2.75
Nut "	4.6	6.6	2.75
Pale Drying Oil			2.75
Strong "		4.6	2.75
Picture Mastic Varnish		4.6	10.50
Genuine " "	6.6		13,00
Picture Copal "	* 6	* 6	5.40
Oil " "	+ 6	4 4	5.40

### ROBERSON'S MEDIUM.

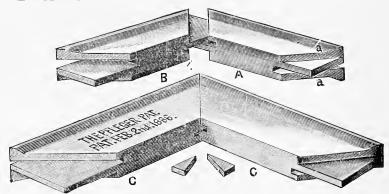
Treble Size Tubes......per dozen, \$6.00

### MATERIALS FOR OIL PAINTING—Continued. FRENCH OILS, VARNISHES & MEDIUMS



Siccatif de Harlemper	dozen,	\$5.40
Siccatif Courtray, Round Bottles	1.6	4.50
Siccatif Courtray, Square "	4 4	2.75
Soehnée's Retouching Varnish, No. 2, for Water Colors		3.00
Soehnée's " " 3, " Oil "	* *	3.00

### PFLEGER'S PATENTISTRETCHERS.



We call special attention to above stretchers, as being the only article of the kind in the market which can be handled successfully by dealers generally, without carrying a large stock of sizes.—The stretchers differ from other stretchers in this respect, that all the pieces are exactly alike (excepting length), any two pieces making a complete mitre.

Instead of selling same as stretchers, we sell them as stretcher strips, four

strips making a complete stretcher

To illustrate, a dealer carries in stock  $\frac{1}{2}$  dozen of each of the different length pieces, say from 8 inch to 36 inch, making 28 different sizes in all.—It can readily be seen that he can make any size stretcher from 8x8 to 36x36, or any size between, as 8x16, 15x19, 15x36 &c., obviating all delay of odd sizes heretofore experienced by dealers, at the same time placing stretcher stock in such form as can be easily handled.

### PRICES OF STRIPS.

7 P. L. 26 Smaller		 er 100	) Strips	\$6.00
From 6 to 36 inches	 •	 4.4	6.1	10.00
0. 27 to 48				10.00

### A. Sartorius & Co.'s Artists' Prepared Canvas.

MADE OF BEST ENGLISH LINEN. ROLLS OF SIX YARDS.

27	inches	wide,	per ro	11S	mooth,	\$ 4 50	Roman,	\$ 4.50	Twilled,	\$ 5.50
30	6.6				4 6	4.85	"	4.85		6.25
36	4.4	4.6				5.75	4.6	5.75	44	7.25
42	6.6	4.4			4.4	6.75	6.	6.75		9.50
45		6.4			"	8.00	6.6	8.00	4.6	11.00
54	6.6	+ 6				11.00	4.6	11.00	6.6	14.00
62	4.4	٤ ٤			6.6	16.00				
74	4.1	6.	6 6		6.6	21.00				

### A. SARTORIUS & CO.'S

### BEST PREPARED SKETCHING CANVAS.

IN ROLLS OF SIX YARDS.

28 i	nches	s wide,	Plainper i	coll, \$2.70
32	"	"	( , , , , , , , , , , , , , , , , , , ,	2.95
38	"	6.6	4	3.55
27	"	"	Twilled	3.45
30	" "	"	44	4 3.85
36	4 6	٤ 4	46	4.15
40		4 6	Plain, white back	2.70

### A. Sartorius & Co.'s Absorbent Canvas.

IN ROLLS OF SIX YARDS.

27 i	nches	wideper	roll,	\$4.50
30			4.4	4.85
36	"			5.75
42	4.6	"		6.75

### WINSOR & NEWTON'S BRITISH CANVAS.

IN ROLLS OF SIX YARDS.

Width:	27 in.	30 in.	36 in.	42 in.	45 in.	54 in.	62 in.
Per Roll:	\$4.50	4.85	5.80	6.80	8.00	11.00	16.00

### Artists' Prepared Canvas,

Mounted on Stretchers.

	A. SAI	RTORIUS &	co.'s	WINSOR &	NEWTON'	
SIZES.	PLAIN SKETCHING,	OR		SMOOTH OR ROMAN	TWILLED.	
6x8	\$9 25	\$9.30	\$0.40	\$0.35	\$0.45	
8x10	. 25	.35	.45	.40	.50	
8x12	.30	.35	.45	.40	.50	
9x12	.30	.35	.45	.40	.50	
10x12	,30	.40	.50	.45	. 55	
10x14	35	.40	.55	.45	. 60	
12x14	.40	.50	.60	.55	. 65	
12x15	.40	.50	.60	. 60	.70	
12x16	.40	50	, 60	.60	. 70	
12x17	.45	55	• ,65	.60	. 75	
12x18	.45	.55	. 65	.60	.75	
12x20	, 50	60	.70	.80	1.10	
12x22	, 60	.70	.80	.80	1.10	
12x24	. 65	. 75	. 90	.80	1.10	
14x17	. 50	. 60	.80	. 65	. 90	
14x18	,50	, 60	.80	. 65	, 90	
15x18	. 59	. 60	. 85	. 70	. 95	
14x20	. 50	, 60	.85	. 70	. 95	
16x20	.60	. 70	. 95	.80	1,10	
16x22	. 65	, 7.5	. 95	.80	1,10	
16x24	.70	.80	1.00	.85	1.15	
17x21	.70	.80	1,00	. 90	1.15	
18x22	.70	, 90	1.10	1.00	1.25	
18x24	.70	, 90	1.10	1.60	1.25	
20x24	. 75	1.00	1.25	1.10	1.40	
22x27	. 90	1.10	1.40	1.25	1.65	
20x30	. 90	1.10	1.40	1.25	1.65	
18x30	90	1.10	1.45	1.25	1.65	
18x32	. 90	1.20	1.45	1.35	1.70	
22x30	. 90	1,25	1.60	1.35	1.70	
25x30	1.00	1.25	1.60	1.40	1.90	
20x36	1,00	1.30	1.75	1.40	1.90	
22::06	1.10	1.40	1,90	1.50	$\frac{2.00}{2.20}$	
27x34	1.20	1.55	1.90	1.65		
24x32	1.30 °	1.45	2.10	1 55	2.10	
24x36	1.30	1 45	2 10	1 75	$\frac{2.50}{2.50}$	
27x36	1.30	1.65	2, 35	1.75	$\frac{2.50}{2.50}$	
29x36	1.30	1.65	2.40	1.75	$\frac{3.30}{2.35}$	
24x42 28x40	1.40	1 90 2 00	2.50	2.00 2.10	2.35	
30x40	1,50	2.00	2.60	2,25	$\frac{2.00}{3.15}$	
30x40 30x42	1,50	2.10	2.75	2.40	3.25	
30x43 30x45	1,60	2.10	3,00	2.50	3,25	
30x45	1.75	2.50	3,00	2.70	3.50	
36x42	1.75	2.40	3.00	2.60	3.50	
40x450	1. 10	3,15	3,90	3,50	4.50	
40x60		4.00	5,00	3,50	5,50	

WANY other Size made to Order.

### CANVAS PLIERS.

### CANVAS ERASERS OR SCRAPERS.

CURVED STEEL BLADE—EBONY HANDLE.

1½ in	blad	eper	dozen.	\$5.25	$2\frac{1}{2}$ in	blade	eper	dozen,	\$8.00
11/2				6.00	3	4.6		"	9.00
2	6 6		4.6	6.60				-	

### A. Sartorius & Co.'s Superior Academy Boards.

SMOOTH, STIPPLED, AND ROUGH SURFACE.

6x 9	inches	.per dozen,	\$0.40	12x18 inches.	per dozen,	\$1.50
			0.75	18x24 " .		3.00

### A. SARTORIUS & CO.'S

### Superior Prepared Oil Sketching Paper.

HEAVY.

Smooth,	22x30	inchespe	er dozen,	\$2.00
Rough,	22x30		44	2,25

### A. Sartorius & Co.'s Oil Sketching Blocks.

SMOOTH AND STIPPLED SURFACE.

These Blocks consist of 24 sheets of Oil Sketching Paper, compressed so as to form an apparently solid block. By passing a knife under the edge of the uppermost surface, the sheet can be easily removed.

### PLAIN BLOCKS.

5x 7 inches	each,	\$0.40	10x14 incheseach,	\$1.40
7x10 "	. ••	0.75	12x18 ' '	2.25
9x12 "	. "	1.25	14x20 '' '·	2.75

### CANVAS PINS.

Wood Centre. Steel Pins.



FOR
SEPARATING
WET SKETCHES.

Price......per dozen, \$0.35

For Wood Top Thumb Tacks see page 153.

### TULIP WOOD PANELS.

### FINELY PREPARED FOR OIL PAINTING.

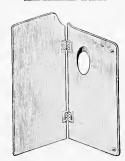
No.	1.	614x 834	inches	 	 	each,	\$0.40
"	2.	7½x 9½	4.6	 	 	1.6	0.50
6.6	3.	85%x105%	4.4	 	 <b></b> .	4.4	0 60

### A. Sartorius & Co.'s Wooden Palettes.





### MAHOGANY OR MAPLE. OILED. POLISHED Oval or Oblong, 6½x 9 inches ......per dozen, \$1.50 \$4.20 7 x10 1.80 4.5071x11 2.20 5.00 8 x12 2.60 5.50 9 x13 3 00 6.20 91x14. . 3.507.00 10 x15 4.00 7.75



### FOLDING PALETTES.

Mahogany, Oiled, 10x12, superior quality.....per dozen, \$7.50

### THE "STUDIO" PALETTE.

LARGE PALETTE MADE OF MAHOGANY, BALANCED BACK CROSS VENEERED AT THUMB HOLE, SHELLAC FINISH.

No. 1.	Size,	16x24	inches.	 	 	 	 	each,	\$2.00
11 2	64	$17 \times 27$	4.4					6.6	2.50

### TIN PALETTE CUPS OR DIPPERS.











No. 2

No. 3

No. 4

No. 9











No. 5

No. 6

No. 7

No. 8

No. 10

7, Single, with cover, per doz 1.50 " 8, Double, with cover, per

1	οZ	1,	Single, without cover, per
			$dozen.\dots\$0.50$
	61	2,	Single, with cover, perdoz. 1.00
	4.4	3,	Double, without cover, per

- " 4, Double, with cover, per
- dozen. . . . . . . . . . . . . . . . 1.75 5, Single, without cover, per dozen..... 0 50
- " 9, Single, with screw cover.

No. 6, Double, without cover, per

"10, Double, with screw cover, per dozen..... 3 00

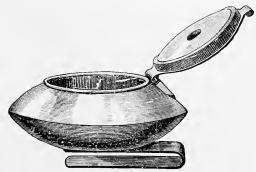
Cups Nos 7 and 8 have inside leather caps to prevent liquids spilling while carrying

### JAPANNED PALETTE CUPS.

No. 1, Single, without cover, per dozen.....\$0.50 " 2, Single, with cover, per doz. 1.00 | " 4, Double, with cover, per doz. 1.75

No. 3, Double, without cover, per dozen.....\$1.00

### IMPROVED PALETTE CUPS.



Per dozen.

### TIN BOTTLES WITH METAL SCREW TOPS.



2 Ounce Square.



2 Ounce Oblong.

Two ounce, Squareper	dozen,	\$2,40
" " Oblong	4.6	2.40
Four " "	"	3.60
Two Ounce Square Bottles are made to fit No. 3	Tin Oi	l color
Boxes.		

Two Ounce Oblong Bottles are made to fit No. 4, 5 and 6, Tin Oil Color Boxes.

Four Ounce Oblong Bottles are made to fit No. 7 Tin Oil Color Boxes.

### Japanned Brush Cases.



No.	1.	Round	$, 8\frac{1}{2}$	inches	long				per	dozen,	\$4.25
				"							
"	3.	"	12	66	"					66	7.00
"	4.	"	14	66	4.6					"	8.00
	Nos	s. 2, 3	and	4 are	fitted	with	slide	and	elastic	bands	

Nos. 2, 3 and 4 are fitted with slide and elastic bands for holding brushes.

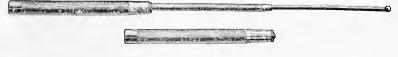
### REST OR MAL STICKS.

	The same of the sa
•	
	A-0.0

Plain White Wood, assorted, 36, 42, 48 inches longper	dozen,	\$1.20
" Oiled Walnut, " 36, 42, 48 "	4.6	1.50
" White Wood, two joints, 36 inches long	• •	4.50
" " three " 42 " "	4.6	6.00
Polished Rose Wood or Bamboo, two joints, 36 inches long	4 6	6.75
" " three " 42 " "		8.50

### Superfine Telescopic Bamboo Malsticks.

Length, when closed, 121/2 inches. When opened, 32 inches long.



Price \_\_\_\_\_\_\_each, \$2.25

### BLACK MIRRORS.

In pocket cases. Great assistance when sketching from nature, to get correct proportional sizes and to select the proper colors.

Size of Oblong Mirror, 31/4 x 41/2 inches.....each, \$4.00

### SKETCHING UMBRELLAS.

French,	Grey	Linen,	Cane	Frame,	Jointed	Stick	ceach,	\$8.50
"	4.6		Steel		• •			9.00
America	an "	6.6	44	4.4	4.4			5.00

FINELY POLISHED WOOD. STAFF JOINTED WITH NICKEL-PLATED TUBE. TWO NICKEL-PLATED SCREW ATTACHMENTS TO SCREW ANY UMBRELLA TO STAFF. HEAVY NICKEL-PLATED SPIKE. OPEN 59 INCHES LONG. CLOSED 29 1/2 INCHES.

SUPERFINE UMBRELLA STAFFS.



# ARTISTS' MANIKINS OR LAY FIGURES.

WITH IRON STANDS.
WHITE WOOD.

6 inches higheach, \$1.75 9 " " 2.90 12 " " 9.60 15 " " 3.25 18 " " 3.25	\$ 4.00	6.00	9.60	15.00	
	ach,	;	,,	:	
	highea				
	inches	;	:	9.9	
	<u>3</u>	ŧĉ	30	36	
	-	_	_	_	
	13	9	10	0	10
	₩.	ږ. آ		છ.	ය. ද
6 inches h 9 ". 12 ". 15 ". 15 ".	each, \$1.		ĭ	,,	3,1
6 inc 9 12 15 18			ĭ	,,	3,1
			ĭ	,,	3,1

### Artists' Camp Chair and Stool.



Folding Camp Chair, Canvas seat, well made, and extra strong,	
each	\$0.60
Folding Camp Stool, Canvas seat. well made, and extra strong,	
each	0.40

### Folding Wooden Camp Stools.

FRENCH STYLE.



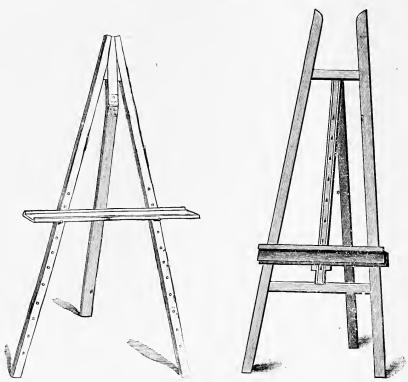




Open.

When closed 101/4x173/4 inches, when open 153/4 inches high ....each \$1.50

### ARTISTS' EASELS.



No. 1.

No. 3.

	Pine, Closing, 6 feet high, with tray and pins,	No.
\$0.65	eh	
	Pine, Folding, 6 feet high, same shape as No. 1,	No.
	th one joint in the centre to fold 3 feet, joint	
	tening of Wrought Iron Butts and Hasps, hard	
2.25	od spreads, two pins and movable trayeach	
5.00	Studio Easel, Pine "	No.
7 00	// // TXT 1 /	

### FOLDING SKETCHING EASELS.



No. 4.

No.	4.	Folding,	three	legs,	tray	and pinseach,	\$0.75
		4.	• •		with	patent hinge and tray "	1.25

### SLIDING SKETCHING EASELS.

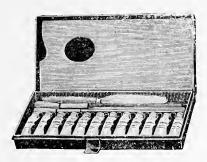


No. 6.

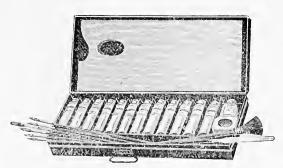
No.	5.	Sliding, to adjust legs to uneven ground. Cherry wood,	
		4 feet, 4 inches, higheach, \$3.0	0(
"	6.	Sliding, to adjust legs to uneven ground. Cherry wood.	
		Sliding legs and tray firmly fastened with brass screws.	
		4 feet 6 inches high	i0

### A. SARTORIUS & CO.'S

### ARTISTS' OIL COLOR BOXES.

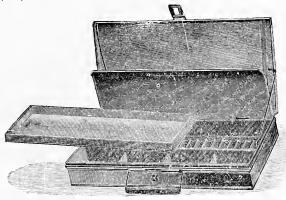


No. 1.



No. 2.

### A. SARTORIUS & CO.'S ARTISTS' OIL COLOR BOXES.—Continued.

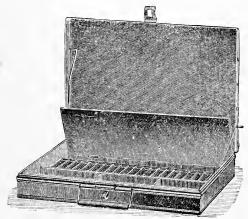


No. 3.

......per dozen, \$15.00 Japanned Tin, 13x6x2 inches. Empty..... Containing Extra Tray for Tubes, and Lid with Spring securely cover-

Can be furnished with partitions for single or double tubes. If not stat-

ed which is wanted we send boxes for double tubes "Complete," containing A. S. & Co's double or single Oil Color tubes, 6 Extra fine Bristle Brushes, assorted, one Extra fine Red Sable Brush, each No. 2, 4, 6, 8, one Round Badger Blender No. 4, Steel Palette Knife, Palette Cup, Mahogany Palette, Poppy Oil, Pale Drying Oil, and Turpentine in Bottles, each, \$6.75



No. 4.

..... per dozen, \$15.00 Japanned Tin, 13x9x3 inches deep. Empty... ... Containing Lid with Spring securely covering Tubes.

Can be furnished with flat or bevelled top.

Can be furnished with partitions for single or double tubes. If not stated which is wanted we send the box with bevelled top, and with partitions for double tubes.

"Complete," containing A. S. & Co.'s double or single Oil Color tubes, 1 Extra fine Red Sable Brush, each No. 2, 4, 6, 8, one Landseer's Bristle Brush, each No. 1 and 3, one Round Badger Blender No. 4, Steel Palette Knife, Mahogany Palette, Palette Cup, Crayon Holder, Charcoal, Pale Drying Oil, Poppy Oil, and Turpentine, in Bottles.....each, \$7.50



A. SARTORIUS & CO.'S

### Artists' Oil Color Boxes

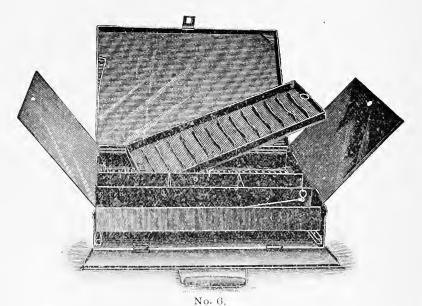
Continued.

No. 5.

Japanned Tin, 131/2x93/x31/ inches: Double Bottom. Empty, per dozen, \$20.00

Containing Lid with Spring securely covering Tubes.

"Complete," containing A. S. & Co.'s Oil Color tubes, six Extra Fine Bristle Brushes, assorted, eight Red Sable Brushes, assorted, one Landseer's Brush, each No. 2 and 4, one Fan-shape Brush No. 3, two Special Shaped Bristle Brushes, one Bristle Varnish Brush, P<sub>2</sub> in., one Round Badger Blender No. 6, Steel Palette Knife, Palette Cup, Mahogany Palette, Crayon Holder, Charcooal, Academy Board, Handbook on Landseape Painting, Pale Drying Oil, Poppy Oil, and Turpentine in Tin Bottles, Exab. \$12.00

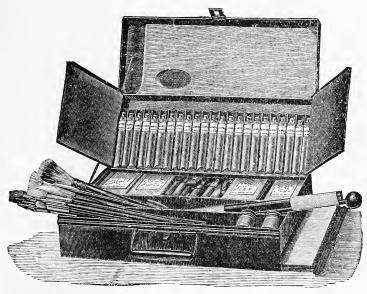


Japanned Tin, 13%x9%x3 inches; Double Bottom.. Empty, per dozen, \$23.00

Containing extra partitioned fray for tubes, with Lids with bolt securely covering confents, 

### A. SARTORIUS & CO.'S

ARTISTS' OIL COLOR BOXES.—Continued.



No. 7.

Japanned Tin, 14x10x3½ inches deep. Empty......per dozen, \$40.00 Containing Three Slides for holding Sketches.

### The "Scholars" Oil Color Box.

MADE OF SOLID WOOD, RED POLISH.

Size  $10\frac{3}{4}$  x  $6\frac{1}{4}$  x  $1\frac{1}{8}$  inches.

### A. SARTORIUS & CO.'S

### MOIST OLEO COLORS

(PATENTED)



Size of Small Tube.



Size of Large Tube.

### For Painting Oil Color Style or Water Color Style.

Water is the thinning Medium in either case.

See List of Colors on page 99 and Instructions on page 100.

Mr. Edourd Detaille's famous picture "Napoléon en Campagne" which attracted so much attention at the exposition of the Société d'Aquarellistes Français, Paris, France, was painted with our Moist Oleo Colors.

### MOIST OLEO COLORS—Continued.

### PRICE LIST.

Per Large	Per Small	Per Large	Per Small
Tube.	Tube.	Tube.	Tube.
Antwerp Blue\$0.20	\$0.10	Indigo	\$0.10
Brown Madder 0.25	0.13	Ivory Black 0.20	0.10
" Pink 0.20	0.10	Light Red 0.20	0.10
Burnt Sienna' 0.20	0.10	Mauve 0.20	0.10
" Umber 0.20	0.10	Naples Yellow 0.20	0.10
Cadmium Yellow, pale 0.40	0.20	Neutral Tint 0.20	0.10
" Orange 0.40	0.20	Olive Green 0.20	0.10
Canary Yellow 0.20	0.10	Pale Lemon Yellow 0.20	0.10
Carmine 0.40	0.20	Payne's Grey 0.20	0.10
Cerulean Blue 0.25	0.13	Prussian Blue 0.20	0.10
Chinese White 0.20	0.10	Raw Sienna 0.20	0.10
Cobalt Blue 0.30	0.15	" Umber 0.20	0.10
Chremnitz White 0.20	0.10	Rubens Madder 0.25	0.13
Crimson Lake 0.20	0.10	Rose Madder 0.40	0 20
Chrome Green, light 0.20	0.10	Sap Green 0.20	0.10
" " medium . 0.20	0.10	Sepia 0.20	0.10
" dark 0.20	0.10	Scarlet Vermilion 0.25	0.13
" Yellow 0.20	0.10	Terre Verte 0.20	0.10
" " Orange . 0.20	0.10	Vandyke Brown 0.20	0,10
Delft Blue 0.25	0.13	Verdigris 0.20	0.10
Emerald Green 0.20	0.10	Warm Sepia 0.20	0.10
Flake White 0.20	0.10	Yellow Ochre 0.20	0.10
French Ultramarine Blue 0.25	0.13	Zinc White 0.20	0.10
" Vermilion 0.25	0.13	Zinnober Green, pale 0.20	0.10
Gamboge 0.20	0.10	Gold Bronze 0.25	0.13
Indian Red	0.10	Aluminum 0.30	0.15
" Yellow 0.25	0.13		
		made to suder	
Any other	color	made to order.	
Oleo Megilp		per 2 oz. bottle,	\$0.15
Oleo Varnish			0.25
Soda Solution for cleaning Bru	shes		0.10

Oleo Megilp	er 2 oz.	bottle,	\$0.15
Oleo Varnish	4 6	. "	0.25
Soda Solution for cleaning Brushes	4.6		0.10
Fixatif	**	"	0.20
Atomizer			

### MOIST OLEO SKETCHING BOX.

A japanned Tin Box with fifteen divisions for Small Oleo tubes and space for Brushes. The box is white enamelled inside, and cover and lid constitute palettes.

Emptyeach,	\$1.50
Complete, containing fifteen small Oleo tubes and four	
brusheseach,	3.50

### MOIST OLEO COLORS-Continued.

### Instructions for the Use of A. Sartorius & Co.'s MOIST OLEO COLORS.

These colors are to be mixed with water only and can be applied either Oil-color style or Water-color style. If applied Oil-color style, pictures, after being varnished, have the exact appearance of Oil paintings. These colors stand any varnish used for Oil colors. We recommend, however, the Oleo varnish which does not give the whites the yellowish tint other varnishes give them. If Oleo-colors are applied Water-color style the picture is not varnished. These colors can be applied on any materials, such as Artists' Canvas, Academy Boards, Cardboard, Paper, Bolting Cloth, Tapestry Canvas, Silk, Wood, &c., and no preparation of the Canvas, Paper, &c, is required before the colors are applied. The effects of Pastel painting can also be obtained with the colors. They cannot spread on Bolting Cloth, Silk, Metal, &c. If used for coloring photographs, the photograph should first be covered with an exceedingly thin coat of glycerine which is generally rubbed on with the finger.

The Moist Oleo Colors dry rapidly and perfectly mat, permitting work without interruption. An artist can use them for sketching the same as Oil colors, can finish his sketch and can take home a dry sketch. By preference, a little Oleo Megilp can be added to the colors, which prevents them from drying too rapidly. WATER ONLY IS, HOWEVER, ALWAYS THE THINNING MEDIUM. If painting with Moist Oleo Colors, Oil Color Style on Paper, it is advisable to spray Fixatif or Retouching Varnish over the picture by means of an atomizer before applying the Oleo Varnish, to prevent the latter from sinking into the paper. If painting on Canvas or Academy Boards, this is not required.

The Moist Oleo Colors are excellent for photographic reproductions, as they dry perfectly mat and with a velvety finish. With the colors used freely and with water only, the surface is so perfectly free from objectional reflected light if not varnish is applied, that a most perfect negative can be had. A combination of the Vandyke Brown, Raw Umber and White makes the finest for large drawings for half tone reproductions.

### MATERIALS FOR SILICINE PAINTING.

### SILICINE GLASS COLORS,

FOR ECCLESIASTICAL OR DOMESTIC GLASS DECORATION.

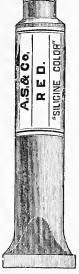
(Need no firing or burning in.)

Silicine Glass Painting

1N

Imitation of Stained Glass.

(Colors are not fired.)



FOR

Windows, Screens,

Magic \* Lantern \* Slides,

Hall Lamps &c.

Yellow, Rose,	} 2 inch tubesper tube \$0.30
Red,	, per tube \$0.50
Orange,	" 0.50
Bright Brown,	
Dark Brown,	3 inch tubes " 0.30
Blue,	3 Inch tubes
Green,	0.30
Shade Tint,	0.30
Black,	<u> </u>
Silicine Mediui	$n \dots per bottle 0.35$
Japanned box	containing the above ten colors, Medium,
	ette, Brushes, Palette Knife and Scraper,
	blete\$6.00

For directions how to use Silicine Glass Colors see next page.

### INSTRUCTIONS

FOR



Stained glass windows have become very tashionable of late to accord with the present style of house-furnishing. Stained glass windows, however, being very expensive, except in their very simplest forms, it is out aim to bring within the reach of all an equally effective but less costly substitute. The brilliancy and transparency of Silicine colors is effected by the use of the Silicine medium, with which the prepared colors are mixed. This Silicine produces a permanent, crystal-like substance, by which the work is, as it were, vitrified on.

The mode of procedure is very simple. A sneet of glass of the exact size of the window-pane or picture having been procured, is laid down on any picture, engraving or photo, to be copied; then with a fine pen or brush trace, in ink or paint, the exact outline of the whole subject or lines therein as a guide of further work. The markings being done, allow to dry, and then reverse the side of glass, painting on the other side, but on the inked side, if the ink marks be required to remain, or in the imitation of the "leadings," which are marked broadly, and painted over with Silicine paint. But if the ink tracing be only required as a guide, then paint on the reverse side, and when the picture is sufficiently advanced, wash off the ink used. Silicine gloss is used to wash over the work, and ensure extra preservation and beauty. Those who can paint in water colors will find it easy from beginning to end, as, allowing each stage to dry, Silwine will permit overpainting to any extent, and is executed just as a water volor is done. When the work is finished the glass can be reversed and put into the window-sash or bars, taking care however, that the window-pane is scrupulously clean, and that little strips of wood or card, not to show, be put between the panes so as to keep them from touching

### MATERIALS FOR TAPESTRY PAINTING.

### LIQUID TAPESTRY COLORS.

### FOR PAINTING ON CANYAS AND OTHER TEXTILES.

### IN 2 OZ. BOTTLES.

Burnt Sienna	Indigo	Rose Madder
Cadmium Yellow	Italian Earth	Saturn Red
Carmine	Ivory Black	Sepia
Cassel Earth	Olive Green	Turquoise Blue
Chrome Yellow, Light	Payne's Grey	Ultramarine Blue
Cobalt Blue	Prussian Blue	Vandyke Brown
Crimson Lake	" Green	Vegetable Green
Emeraude Green	Raw Sienna	Vermition
Golden Yellow	" Umber	Violet Blue
Grass Green	Red Brown	" Purple

All Colors, except Carminepe	r dozen,	\$2.40
Carmine	6.6	4.80

See page 104 for INDELIBLE PROCESS LIQUID for painting on Tapestry Canvas with Artists' Oil Colors.

See pages 98, 99 and 100 for  $MOIST\ OLEO\ COLORS$  for painting on Tapestry Canvas.

### TAPESTRY CANVAS.

### LINEN:

No.[1	. Fine grain, blea	ched, 27 ii	nches	s wide	e	per yard,	\$1.00
" 1	. " "	· 36	4 4	4.6		. "	1.25
" 2	. Coarse grain, ur	bleached,	40 in	$_{\rm ches}$	wide	. "	1.20
	. "						1.60
" 2.	. "		84	6.6		. "	2.70
" 3	. Fine grain, half	bleached,	55	"	"	. "	2.25
"" 3	. " " "	"	82	"		. "	3.0 <b>0</b>

### WOOLEN:

No.	4.	Medium	grain,	27	inches	wide	per	yard,	\$2.25
" "	4,	"	"	36	4.4	"		6.6	3.00
"	4.		6.6	55	"			4.6	4.50

### BLACKMAN'S

### INDELIBLE PROCESS LIQUID.

A New Medium used with

Artists' Oil Colors to Paint on Silk, Linen, Cotton, Bolting Cloth, Tapestry Canvas and all Wash Fabrics.

By using this medium alone with the Oil Colors an indelible color is obtained. Flowers and other designs can therefor be painted on napkins or other articles in daily use, and which need frequent washing. The painting is not effected by washing with soap, and the linen or cotton is as soft and pliable after decoration as before.

THE INDELIBLE PROCESS LIQUID also prevents colors from spreading, and by using it in connection with Ivory Black very fine etching can be done.

If A. Sartorius & Co.'s Oil Colors are thinned with this Liquid, excellent colors for *TAPESTRY PAINTING* are obtained.

Price....per dozen, \$3.00

### BOLTING CLOTH.

EXTRA FINE QUALITY FOR PAINTING.

40 inches wide.....per yard, \$3.00

### CELLULOID.

### IN SHEETS OF 20x50 INCHES,

	OPAQUE, DULL BLACK.
Thickness	. Per sheet
No. 10.	Ivory\$1.35
" 15.	" 1.90
" 20.	" 2.65
" 10.	Celeste
" 10.	Light Yellow
" 10.	Orange Red
" 10.	Pink 1.35
" 10.	Turquoise
	TRANSPARENT, GLAZED ON BOTH SIDES.
No. 10.	Blue,\$1.80
" 10.	Colorless
·· 10.	Red
	SEMI-TRANSPARENT.
No. 10.	Colorless

### MATERIALS FOR CHROMO-PHOTOGRAPHY.

### Convex Glasses for Chromo-Photography.

Card Size, Oval	25/x 37/8	inches		 per	gross,	\$3.00
· · Square,					"	3.00
Half Cabinet Size, Oval	, 41/8x 51/2	4.4		 	4.6	5.50
" " Square,	41/8x 51/2	"		 	4.4	5.50
Imperial Size, Oval	$4\frac{1}{4}$ x 6	"		 	"	6.00
" Square	$4\frac{1}{4}x$ 6	"		 	4.6	6.00
Panel "	4 x 8	4.6		 per	dozen,	1.00
Oval or Square,	$6\frac{1}{2} \times 8$	"		 	"	1.75
"	8 x10	* *		 	4.6	3.50
66 64	10 x12	"		 	"	10.00
Boudoir,	5 x 8	"	<b></b>	 	" "	1.50

### LIQUIDS.

Adhesive Preparation,	per dozen	1 oz.	bottles			\$1.50
"	"	2	6 6			2.00
Transparency Liquid,						
"	4.4	2	" "			2.00
	_					
Bone Tools for mounting	ng		)	per	dozen,	\$1.65
Rubber Rollers					"	3.00

### THE ACME WATER COLORS.

### FOR COLORING AND PAINTING PHOTOGRAPHS.

Large Box, with Palette and Instructions, containing 18 colors, per box	\$2.50
Amateur Box, containing 6 necessary colors	1.00
Acme Mediumper pan	0.35
Acme Guide to Coloring, 50 pagesper copy	0.25

For A. Sartorius & Co.'s Moist Oleo Colors see pages 98, 99 & 100.

For A. Sartorius & Co.'s Liquid Water Colors see page 110.

For Indelible Process Liquid for mixing Oil Colors see page 104.

For Turpentine for cleaning brushes see page 81.

Antwerp Blue

Brown Ochre

Burnt Sienna

Burnt Umber

Charcoal Grey

Chinese White

Chrome, Lemon

Chrome, Yellow

Chrome, Orange

Chrome, Deep

Cologne Earth

Dragon's Blood

Brown Pink

Blue Black

Bistre

### MATERIALS FOR WATER COLOR PAINTING. WINSOR & NEW TON'S MOIST WATER COLORS,

IN PANS AND HALF PANS.



### Whole Pan.





Half Pan.
Olive Green
Payne's Grey
Prussian Blue
Prussian Green
Raw Sienna
Raw Umber
Roman Ochre
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Vermilion
Yellow Lake

Whole pans	per dozen \$3.00 1.65
Brown Madder   Ma	s Yellow Rubens' Madder
Carmine Lake Net	tral Orange Scarlet Lake
Cerulean Blue Ora	nge Vermilion   Scarlet Vermilion
Crimson Lake Pur	ple Lake Sepia
Leitch's Blue Ro	nan Sepia Warm Sepia

Whole pans.....

	1.0
Ruber	s' Madder
Scarle	t Lake
Searle	t Vermilion
Sepia	
-	

.. per dozen \$6.00

Yellow Ochre

Half pans	
Cadmium Yellow, Pale Cadmium Yellow Cadmium Orange Cobalt Blue French Blue(FrenchÜltramarine)	Indian Purple
Cadmium Yellow	Indian Yellow
Cadmium Orange	Intense Blue
Cobalt Blue	Lemon Yellow
French Blue(FrenchUltramarine)	Mars Orange
3371 1	

Oxide	of Chromi	ium
Pure S	Scarlet	
Violet	Carmine	
Viridi	ам (Veronese (	Treen)

		per	dozen	\$7.50
Half Pans	 		• •	3.75

Aureolin	Field'sOrangeVermilion	Purple Madder
Aurora Yellow	Madder Carmine	Rose Madder
Burnt Carmine	Pink Madder	Yellow Carmine
Carmine	Primrose Aureolin	
3173 3	·	1 #10 #

Whole pans	per dozen	\$12.75
Half pans		6.38

	Smalt	Ultramarine	Ash	
	Whole pans	pe	er dozen	\$18.00
	Half pans		44	9.00
Fo	r A. Sartorius & Co.'s Moist	Oleo Lotors for Water Lo.o. Painting	see page	es 50, 99 & 100

### MATERIALS FOR WATER COLOR PAINTING—Continued.

### WINSOR & NEWTON'S WATER COLORS.



IN CAKES.



Half Cake.

### Whole Cake.

### Antwerp Blue Bistre Blue Black British Ink Bronze Brown Ochre Brown Pink Burnt Sienna Burnt Umber Charcoal Grey Chinese White Chrome, Lemon Chrome, Yellow Chrome, Deep Chrome, Orange Cologne Earth

Constant White Dragons Blood Emerald Green Flake White Gamboge Hooker's Green 1 Hooker's Green 2 Indian Red Indigo Italian Pink Ivory Black King's Yellow Lamp Black Light Red Naples Yellow Neutral Tint

New Blue
Olive Green
Payne's Grey
Prussian Blue
Prussian Green
Raw Sienna
Raw Umber
Roman Ochre
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Vermilion
Yellow Lake
Y.llow Ochre

Cologne Earth	Neutral Tillt	1
Whole Cak Half Cake	ress.	per dozen \$3.00 1.65
Black Lead Brown Madder Carmine Lake Cerulean Blue Crimson Lake	Mars Yellow Neutral Orange Orange Vermilion Purple Lake Roman Sepia	Rubens' Madder Scarlet Lake Scarlet Vermilion Sepia Warm Sepia
	xess	
Cadmium Yellow Cadmium Yellow Cadmium Orange Cobali Blue French Blue(French	Indian Yellow Intense Blue Lemon Yellow	Oxide of Chromium Pure Scarlet Violet Carmine Viridian (Veroness Green)
	tes	
Aureolin Aurora Yellow Burnt Carmine Carmine	Field'sOrangeVermilion Madder Carmine Pink Madder Primrose Aureolin	
Whole Cak Half Cakes	(es	per dozen \$12.75 " 6.38
Smalt	Ultra	marine Ash
	es	

Genuine Ultramarine (in quarter cakes) ......per dozen \$24.00

MATERIALS FOR WATER COLOR PAINTING-Continued.

### WINSOR & NEWTON'S MOIST WATER COLORS.

IN COLLAPSIBLE TUBES.





### SIZE OF WHOLE TUBES

Antwerp Blue
Bistre
Blue Black
Brown Ochre
Brown Pink
Burnt Sienna
Burnt Umber
Charcoal Grey
Chrome, Lemon
Chrome, Yellow
Chrome, Deep
Chrome, Orange
Cologne Earth
Emerald Green

LE TUDES.
Gamboge
Hooker's Green 1
Hooker's Green 2
Indian Red
Indigo
Italian Pink
Ivory Black
Lamp Black
Light Red
Mauve
Naples Yellow
Neutral Tint
New Blue
Olive Green

Payne's Grey
Prussian Blue
Prussian Blue
Prussian Green
Raw Sienna
Raw Umber
Roman Ochre
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Vermilion
Yellow Lake
Yellow Ochre

Brown Madder Cerulean Blue Carmine Lake Crimson Lake Leitch's Blue (Cyanine Blue)	Mars Yellow Nentral Orange Orange Vermilion Purple Lake Roman Sepia	Rubens' Madder Scarlet Lake Scarlet Vermilion Sepia Warm Sepia
Cadmium Yellow	FrenchBlue(FrenchUltramarine)   Indian Purple   Indian Yellow   Lemon Yellow	Mars Orange Oxide of Chromium Pure Scarlet Viridian (Veronese Green)
Aureolin Aurora Yellow Burnt Carmine Carmine	Field's OrangeVermilion Madder Carmine Piuk Madder Primrose Aureolin	Purple Madder Rose Madder Yellow Carmine
Smalt	Ultrama	arine Ash

### CHINESE WHITE.

TUBES OF CHINESE WHITE ARE DOUBLE THE ORDINARY SIZE.

 Large Tubes
 per dozen, \$3.75

 Small Tubes
 " 1.90

See page 111 for Chinese White in Bottles.

### MATERIALS FOR WATER COLOR PAINTING—Cont'd.

### Dr. F. Schoenfeld & Co.'s German Moist Water Colors

IN COLLAPSIBLE TUBES.



Aniline, Light Rose	Dragon's Blood	Permanent Green, deep
" Rose (Ponceau)	Emerald Green	" " light
Trose (Louceard)	Flake White	" " medium
" Magenta " Mauve		Persian Red
	Gamboge (Gummi Gut-	
Scarret	tae)	Prussian Blue
Antwerp Blue	Gold Ochre	Purple Lake
Asphalt	"Yellow	Raw Sienna
Bone Brown	Green Lake, light	Ollibei
Brown Ochre	" " deep	Roman Brown
" Pink	Hooker's Green No. 1	" Ochre
Burnt Gold Ochre	2	Sap Green
" Lake	Indian Red	Sepia
" Sienna	Ivory Black	'' Warm
" Terra Verte	Indigo	Terra Verte, Veronese
" Yellow Ochre	Japan Yellow	
$^{\prime\prime}$ Umber	Jaune Brilliant, light	Ultramarine Yellow
Cappah Brown	" " deep	Vandyke Brown
Caput Mortuum	Lamp Black	Venetian Red
Carmine Lake No. 2	Light Red	Vermilion, Chinese
Cassel Earth	Mauve	$^{\prime\prime}$ light
Charcoal Grey	Mineral Blue	Yellow Ochre No. 1
Chrome Green	Naples Yellow	2
" Yellow, light	" reddish	" Ultramarine (lemon
" " medium	" greenish	Zinnober Green, light
" " deep	Neutral Tint No. 1	" yellow
" orange	" " 2	" deep
Cologne Earth	Olive Green	Zinc White
Cremnitz White	Payne's Grey	" Yellow
Per dozen tubes		\$1.95
Carmine Lake No. 1	Mars Yellow	Rose Cathame
Crimson Lake	" Orange	Scarlet Lake
Geranium Lake	" Violet	" Vermilion

Per dozen tubes.....

### MATERIALS FOR WATER COLOR PAINTING—Continued. DR. F. SCHOENFELD & CO.'S GERMAN MOIST WATER COLORS—Continued.

Brown Madder	Cobalt Blue, light	Malachite Green
Cadmium Yellow, light	Emeraude Green	New Blue
Cadmium Yellow, medium	Indian Yellow	Permanent Blue
Cadmium Yellow, deep	Madder Lake, light	Ultramarine Blue
Cadmium Yellow, orange	Madder Lake, rose	Violet Lake
2010 11, 21,190	Madder Lake, deep rose	
Per dozen tubes		\$4.05
Aureolin   Madde	er Carmine	Purple Madder
Burnt Carmine Oxide	of Chromium, Blue	Violet Carmine
Carmine Oxide	of Chromium, Green-Blue	
Per dozen tubes		\$6.00
CHINESE	E WHITE, PERMA	NENT
Per dozen tubes		

### LIQUID WATER COLORS.

bottles.....



### IN TWO OUNCE BOTTLES.

CARMINE CHINESE BLACK COBALT BLUE GARDEN GREEN OAKWOOD COLOR ORANGE YELLOW PRUSSIAN BLUE SCARLET SEPIA

3.00

### MATERIALS FOR WATER COLOR PAINTING.—Cont'd. WINSOR & NEWTON'S

### WATER COLOR LIQUIDS AND MEDIUMS



Whole Size.

Half Size.

Whole Size.

		V	Vhole Size.	Half Size.
Indian Ink per	dozen	bottles,	\$3.75	\$1.90
Carmine	"	4.6	3.75	1.90
Sepia	"		3.75	1.90
Vermilion	"	4.4	3.75	1.90
Lamp Black	"	**	3.75	1.90
Prussian Blue	"	4.6	3.75	1.90
Prouts Brown	"	4.6	3.75	1.90
Asphaltum	"	4.6	3.75	1.90
Gold Ink	"	4.6	3.75	1.90
Silver Ink	"	4.6	3.75	1.90
Indelible Brown Ink	"	" "	3.75	1.90
Oxgall, Colorless	"	4.6	3.75	1.90
Gum Water	**	4 4	3.75	1.90
Water Color Megilp	6.6	4.6	3.75	
Glass Medium No. 1	4.4	6.6	3.75	
" " No. 2	4.6	"	3.75	
Permanent Chinese White	4.6	"	3.75	1.90
Prepared Oxgall	"	pots	3.75	1.90

See A. S. & Co.'s Liquid Water Colors, page 110.

See A. S. & Co.'s Liquid India Ink, " 112.

See A. S. & Co.'s Liquid Drawing Inks, " 112.

MATERIALS FOR WATER COLOR PAINTING .- Cont'd.

A. SARTORIUS & CO.'S

### CRESCENT BRAND LIQUID DRAWING INKS.



THE STANDARD DRAWING INKS, UNEXCELLED BY ANY OTHER.

### INDIA INK (BLACK).

### MADE IN TWO KINDS.

Waterproof and for General Use (not Waterproof,) such as Tints and Washes.

Waterproof Carmine
Waterproof Scarlet
Waterproof Green

Waterproof Blue
Waterproof Brown
Waterproof Yellow

### Waterproof Orange.

To dilute these inks use pure water, which does not contain any alkali.

Distilled water is best,

Price of all Inks (except	Carmine)	\$2.50 per	dozen
" Carmine		3.00	"

MATERIALS	FOR	WATER	COLOB	PAINTING—Cont'd.
MATERIALS	T. OT	IV ALLIE	COTOI	I MINITING - CONTA.

### BOURGEOIS' LIQUID INDIAN INK.

$\mathbf{Small}$	Sizepe	r dozen,	<b>\$</b> 2. <b>2</b> 5
Large	"	4.6	4.50

### HIGGINS' DRAWING INKS.

General Dra	wing Ink	, Bla	${ m ck}$ p	er dozen,	\$3.00
Waterproof	Drawing	Ink,	Black	"	8.00
"	"	"	Carmine	"	3 00
	"	* *	Scarlet	"	3.00
"	"	"	Blue	4.6	3.00
4.6	"	"	Yellow	4.6	3.00
"	"	" "	Green		3.00
"	"	"	Orange		3.00
"	"		Brown	"	3.00

### HIGGINS' PHOTO MOUNTER.

(An Adhesive Paste, principally used for mounting Photographs and Pictures.)

Price per 6 oz. Jar......\$0.25

### A. SARTORIUS & CO.'S

### LIQUID GUM.

For Mounting Paper on Drawing Boards, &c.

### MATERIALS FOR WATER COLOR PAINTING-Cont'd.

### Superior Quality India Ink.



No 1.

Ordinary, 80 plain pieces to the pound.....per pound, \$1.50



No. 2.

Lion Head, 80 gilt pieces to the pound......per pound, \$5.00



No. 3.

Lion Head, 40 plain pieces to the pound.....per pound, \$5.00



No. 4.

Super Super, 32 plain pieces to the pound.....per pound, \$10.00

### ROMAN SEPIA.



Per dozen Cakes.....\$2.40

MATERIALS FOR WATER COLOR PAINTING—Continued.

A. SARTORIUS & CO.'S

### LUSTROUS METALLIC AQUARELLE COLORS

FOR

Lustre Painting on Silk, Satin, Plush &c.,
AND FOR MAKING DESIGNS ON PAPER.



Original Size of Cake.

These Colors are put up in cakes, the same as ordinary Aquarelle Colors, and water is only used as medium. The same effects are produced as with Bronze Powders and Lustre Colors, but, as the medium is water, these colors will not stain if used on sitk or other delicate materials, nor will they flow as easily as the Lustre Colors used with oil mediums. If a cake is dissolved in water, Gold Ink, Copper Ink, Silver Ink &c., is obtained.

### Made in the following shades.

Patent Blue, Patent Green, Patent Purple.

### COMPLETE OUTFIT.

Put up in boxes, containing nine cakes, two china saucers, two brushes and pencil sticks.....per box \$1.50

### MATERIALS FOR WATER COLOR PAINTING.—Cont'd. GOLD & SILVER CUPS & SHELLS.



Pure Gold, in	cups	3/1	inch e	liamete	per do:	zen, \$0.80
		1		"		
"		11/4				2.25
4.6		134	4 6	* *		6.00
Pure Silver,		1				0.65
		11/2	5 +			0.90
	4.4	134		4.4		2.25
Pure Gold in	Mus	sel Šl	ells .			1.90
						0.65
						21.00
						2.80

### WATER GLASSES, WITH TWO LIPS.



21/2 i	nches di	iamete	erper	dozen:	\$1.80
3	"			6.6	3.00
31/2		4 .			3.60

### CHINA PALETTES.







OBLONG.

5 in.,	, oval	01	oblon	gpe	r dozei	1, \$2.50	8 in.	, oval	oro	blong	, per dozen,	\$4.50
6 "	6.6	6 4	4.4		6.6	3.00	9		. 4			5.25
7	4.		* *			3.75	10					5.75

MATERIALS FOR WATER COLOR PAINTING—Cont'd.

### MIXING CUPS.



### EXTRA LARGE AND EXTRA DEEP.

No.	1.	1% i	nch	high,	$2\frac{1}{2}$	inches in	diameter	·	per	dozen,	\$1.50
"	2.	13/4	"	"	21/2	4.6				"	1.75

### COLOR SLABS.



### EXTRA LARGE RECESSES, 11/2 INCHES IN DIAMETER.

One Re	cess, si	ze of s	lab 1	¼ inches	squar	epe	r dozei	n,[\$0.75
Two Re	ecesses,	size of	slab	13/x33/8	inches	š	"	1.00
Four	"	6.6	"	33/8×33/8	"		"	1.50
Six	4.6	"	4.4	$3\frac{3}{8}x5$	"		"	2.00
Eight	"	"	4.6	338x61/2	4.6		"	3.00

### CENTRE SLANTS.



### FOUR SLANTS, SQUARE CENTRE RECESS.

No.	1.	2	inches	wide,	$5\frac{1}{4}$	inches	long	gper dozen,	\$2.00
"	2.	21/2	"	4.	$6\frac{1}{4}$	4.4	"	***************************************	2.50

MATERIALS FOR WATER COLOR PAINTING .-- Cont'd

### CABINET NESTS.



### 5 CUPS AND COVER.

No. $12\frac{3}{5}$	inches	diamete	rp	er d <mark>oze</mark> n,	\$5.40
No. $22_4^3$	"	"		"	6.60
No. 333	44	**			8.50

### TINTING SAUCERS.



1	in.	diamete	rper	doz.	\$0.25	3	in.	dia/nete	rpe	er doz.	\$0.45
$1\frac{1}{2}$	"	"		•		~		"			50
<b>2</b>	"			4	35	4	"	16		"	55
$2\frac{1}{2}$	"	"			40						

### PORCELAIN COLOR CUPS.

1	in.	diamet	erp	er doz	z. \$0.15	$2\frac{1}{2}$	in. d	lia <sup>,</sup> sete	rp	er doz.	\$0.70
$1_{\mathrm{f}}^{1}$	"			"	20	$2_{4}^{3}$		"		"	85
$1\frac{1}{2}$	٤٠	6.6		٠.	30	3	**	•		••	1.0
$1^3_4$	66	ř.		**	40	$3_{1}^{1}$		4.6		**	$1.2 \mathcal{G}$
<b>2</b>	"	4.6		"	50	$3_{2}^{1}$	4.6	"		"	1.50
$2\frac{1}{4}$	66	"		"	60						

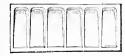
### MATERIALS FOR WATER COLOR PAINTING-Cont'd.

### INDIA INK SLABS.



No	. 1.	1½ x2¾	inche	s		 	 	 	 	 .per	dozen,	\$1.25
"	2.	2½x4	4.4			 	 	 	 		"	2.00
"	3.	2¾ x4¾	"			 	 	 	 		"	3.00
"	4.	3¼x5	"		. <b>.</b>	 	 	 	 		4.4	4.00

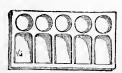
### DIVIDED SLANTS.



3	division	ıs,	 	 per	dozen,	\$1.75
4	**		 	 	"	2.25
5	, 46		 	 	4 6	3.50
6	"		 	 ,	"	4.50
8			 	 	" "	5.50
10	**		 	 	"	7.00

### Improved Divided Slant.

### BOX WELL SLANTS.



3 di	vision	spe	r dozen,	\$2.25
5	6.6		" "	6.50

### MATERIALS FOR WATER COLOR PAINTING-Cont'd.

### A. SARTORIUS & CO.'S

### JAPANNED TIN BOXES

FOR MOIST WATER COLORS.
(LONG STYLE.)



### FOR WHOLE PANS.

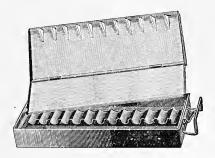
6	Divisions,	Empty.	 			 	 	 							per	dozen,	\$ 9.50
8	4.4	"	 	 				 								"	10.35
10	* *		 				 	 				 				. 4	11.25
12	6.6	٠٠.	 					 				 					12.60
14		**	 			 		 				 					13.50
16	4+		 	 													14.40
18	6.6	٠.	 ٠.	 												6.6	15.30
20	4.4	4.4	 	 				 			 ٠.					"	16.20
24	• •		 	 				 				 				"	18.00

### FOR HALF PANS.

6	Divisions,	Emptyper dozen, \$	8.10
8	* *	44	9.45
10	"		10.36
12	4.6		11.70
14		46	12.15
16	4.4	44	12.60
18	6.4	(6	13.95
20	4 %	46	14.95
24		46	16.20
30	6.6	(¢	18.90
36	4.4	<i>a</i>	21.60

### MATERIALS FOR WATER COLOR PAINTING—Cont'd.

### The Palette Sliding Lid Color Box.



A Japanned Tin Box with divisions for Most Water Colors in tubes (whole or half tubes), and space for Brushes. A white enamelled Folding Palette forms the lid.

12	divisions	for	tubes	 .empty,	each,	\$1.40
15	4.4	4.4	4 4	 . "		1.50
20	4.6	4.6	"	 . "	"	1.60
24	"	"	4.6	 	4.4	1.75

### Polished Mahogany Color Boxes

### The College Color Box.

Japanned Tin Box, highly finished, Palette lid and flap. The colors are secured in their places by patent spring clips. Spaces for 21 half-pans, two tubes and brushes.

Empty, each ...... \$1.35

Fitted complete, containing 21 half-pans, extrafine moist water colors, one tube each Chinese white and sepia, and five extrafine brushes,

each, \$3.50

### THE THUMB HOLE BOX.

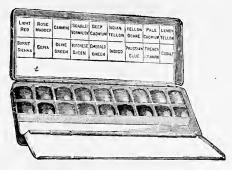
Japanned Tin Box, with thumb hole. Highly finished. Palette lid and flap. Fitted complete, containing 14 half-pans, extrafine Moist Water Colors and four brushes.....each, \$2.00

### MATERIALS FOR WATER COLOR PAINTING.—Cont'd.

### POCKET BOKES

----OF----

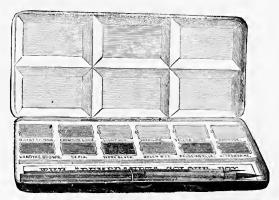
### Extra Fine Moist Water Colors.



### No. 4.

No	1J	apann	ed Tin,	size	13/4 x 21/4	inches,	containing	8	colors	:	each,	\$1.50
					134 x234			10			4 4	1.90
	3		, ,	"	1%x334	66	**	14	( *		٠, د	2.60
					2 x5		4.6	18	α.		4.4	3.50
٠.	5 . N	Vickel	Plated,		13/x21/2	4 6	**	8	6.6		4.6	2.60
	6.	. 4	"	4.6	1%x31/4	**	4.6	12	**		4.6	3.15
	7	4.6	**	4.4	21/4×41/2	"	**	16	4.6		4 6	4.00
4.4	8	44	6.4		21/2×41/2	**	4	24			* *	6.00

### Japanned Tin Box of Moist Water Colors.



"THE REMBRANDT"

Containing 12 Colors, Brushes and Palette....per dozen, \$4.00

### MATERIALS FOR WATER COLOR PAINTING-Cont'd.

### Japanned Tin Box of Moist Water Colors.



### "THE MURILLO."

Large	Size.	containing	18	Colors.	Brushes and Palette	per dozen,	\$9.50
Small					and Brushes		6.50

### FINE WATER COLOR SCHOOL PAINT BOXES

### FITTED COMPLETE.

	Darkbrown polished wooden box, sliding lid, containing ten cakes of fine water colors and two porcelain mixing cups, per	No. 1.
\$1.85	dozen boxes	
	Yellow polished wooden box, sliding lid, containing twelve	·· 2.
	cakes of fine water colors, two porcelain mixing cups and	
3.00	brush, per dozen boxes	
	Yellow polished wooden box. sliding lid, containing fifteen	·· 3.
	cakes of fine water colors, two porcelain mixing cups and	
3.50	brush, per dozen boxes	
	Yellow polished wooden box, sliding lid, containing twenty-	" 4.
	four cakes of fine water colors, six porcelain mixing cups and	
5.69	brush, per dozen boxes	
	Natural polished wooden box, sliding lid, containing twenty	" 5.
	cakes of fine water colors, mixing cups and brush, per dozen	
	boxes	

### MATERIALS FOR WATER COLOR PAINTING.—Continued.

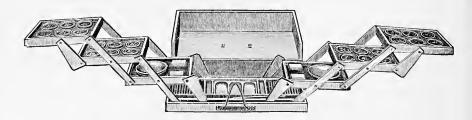
### EXTRAFINE

### GERMAN BOXES & WATER COLORS.

### No. 1.

### No. 2.

### No. 3.



### No. 4.

A. SARTORIUS & CO.'S

### SUPERFINE GERMAN CRAYONS







ORIGINAL SIZES.

No. 1, Hard. No. 2, Medium. No. 3, Soft.

In Boxes containing one Gross.

Square	Black,	Nos.	1,	z an	ıa	t 3ре	r gross,	\$1.50;	per dozen,	Φ0.19
Round	"		1,	2 "	6	3	6.6	2.00;	"	0.20
Square	Brown,	" "	1,	2 "	6	3	"	1.50;	"	0.15
""	Red .	"	1,	2 "		3		1.50;		0.15
66	White	"	1,	2 "	4	3	1.6	1.50;	4.6	0.15
Round	46	6.6	1.	2 "	4	3,	6 6	1.50;	"	0.15

### EXTRA LARGE BLUE MARKING CRAYONS.



ORIGINAL SIZE.

Per dozen		\$0.60
-----------	--	--------

### CRAYONS.



No. 1, Hard; No. 2, Medium; No. 3, Soft.

Per gross.  Conté's Square Black, Nos. 1, 2, and 3\$1.60	Per dozen \$0.18
" Round " Nos. 1, 2, and 3 3.50	0.35
" Square Red, Nos. 1, 2, and 3 1.60	0.18
" White, Nos. 1, 2, and 3 1.60	0.18
" Sauce, very soft and black, wrapped in foil 8.00	0.75
Girault's Velvet Sance, wrapped in foil 3.75	0.40
Lemercier's Lithographic, Nos. 1, 2, and 3, in	
boxes of 12 Crayons 3.25	0.30
Black Board Crayons, White 0.20	0.05
" " assorted Colors 1.25	0.15
Perfection Sauce in bottles —	1 00

### A. SARTORIUS & CO.'S

### Superfine Soft Pastel Crayons.



ORIGINAL SIZE.

In Boxes containing 12 Pastel Crayons, all the same shade (not graduated).

			~		20	D 1 D1 -
Shade	No. 1,	White	Shade			Dark Blue
4.6	2.	Light Yellow	4.4	6 6	27,	Yellow Green
		Light Blue	**		28,	Olive Brown
6.4		Orange Yellow	4.4		29,	Cassel Brown
		Japan Brown		"	30,	Night Green
4.4	,	Sap Green	6.6	. 4	31,	Sepia Brown
4.6		Ochre	6.6	4.6	32,	Red Ochre
4 6		Caput Mortuum Brown	4.	. 4	33,	Dark Yellow
		Chrome Green	4.6	4.6	34,	Dark Green
4.6		Burnt Sienna	4 4	4.4	36,	Dark Grey
		Chrome Olive	4.4		37,	Light Grey
4.4	,	Japan Red	"	4 6	38,	Azure Blue
4.4	,	Ultramarine		6 6	39,	Olive Green
4.6		Black	. 6	4 4	42,	Light Ochre
66	,	Dark Brown	4.4	4 4	45,	Mineral Green
		Dark Olive Green	4.4	6.6	46,	Umber Brown
* *	,	Caput Mortuum	٠.	4.4	47,	Yellow
4.6		Earth Color	Twelv	e As	ssor	ted_Shades
	Don De					\$0.30

### A. SARTORIUS & CO.'S SUPERFINE SOFT PASTEL CRAYONS—Continued.

Shade No.	8,	Carmine Rose	
"	10,	Milori Blue	
4.4	12,	Chinese Vermilion	
6 6	13,	Blue Green	
4.6		Red Violet	
4.6	19,	Scarlet Per Box\$	0.40
6.6	24,	Dark Violet	0.40
"	35,	Blue Violet	
6.6	40,	Light Red	
"	41,	Flesh Color	
6.6	43.	Light Rose	
6.	41,	Dark Flesh Color	
6.6	0,		0.50
Outfit, con	ntai		1.30
"	6 6	96 " " "	2.60

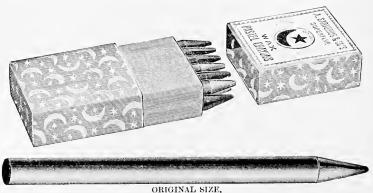
### A. SARTORIUS & CO.'S

### SUPERFINE WAX PASTEL CRAYONS.



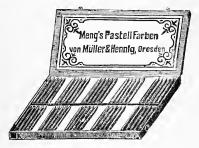
ORIGINAL SIZE.

In stiff paper boxes, the box containing six wax pastel crayons, assorted .....per box,[\$0.10



In stiff paper boxes, the box containing twelve wax pastel crayons, assorted colors.....\$0.25

### RAPHAEL MENGS' DRESDEN PASTEL CRAYONS.



### IN FLAT BLACK WOODEN BOXES.

Made according to the receipts of the celebrated Pastelpainter, Raphael Mengs. These Pastelcrayons are justly world renowned for excellence and durability, and the best proof how long these colors will withstand the ravages of time, is Picture No. 2256 in the Dresden Gallery, painted by Raphael Mengs over 100 years ago. These crayons are rolled by hand. Machine-made crayons are pressed in a moist state, and after they are dry they are not as compact and solid as hand-made crayons, nor will the colors hold as well on the paper. Mengs' Pastel Crayons are much larger than the other brands in the market.

No.	000 c	ontaming	g 20 ·	Crayons,	assorted colors		1	er box	\$1.00
No.	00	* 1	35	* *				4.4	1.75
No.	()	1.6	50					4.4	2.50
No.	1	5.4	80	* *	**			45	4.00
No.	2	••	126		**				6.00
No.	3	+ 4	192		(three trays) asso	rted cold	ors	4.4	12.00

### BACK \* GROUND \* PASTEL \* GRAYONS.

### FULLY 1/2 INCH THICK.

In flat wooden Boxes, containing 29 Back ground Pastel Crayons, each shade consists of 5 graduated tints.

Shade	No.	43—Terré Verte
6.6	* *	44—Burnt Umber
4.1		45—Capergreen
4.6		46—Caput Mortuum per box \$1.20
**	" "	47—Raw Umber per box \$1.20
٠.		48—Greyblue
**		49—Greengrey
4		50—Blackish Greengrey

### RAPHAEL MENGS' DRESDEN PASTEL CRAYONS (Continued.)

### Separate Shades.

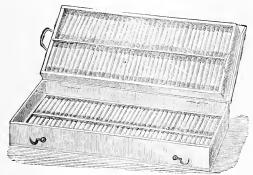
IN FLAT WOODEN BOXES, CONTAINING 20 PASTEL CRAYONS.

### Each Shade consists of 10 Graduated Tints.

Shade	No. 5.	English Red	
4.4	" 7.	Burnt Gold Ochre	
44	·· 8.	Burnt Roman Ochre	
"	9.	Light Red	
4.6	· 10.	Burnt Umber	
	· 11.	Brown Grey	
4.6	" 12.	Violet Grey	
4.6	<b>'' 1</b> 5.	Saturn Red	
	· · 16.	Light Ochre and Vermilion	
" "	·· 20.	Gold Ochre	
"	·· 23.	Caput Mortuum	
"	" 24.	Green Grey	
	" 27.	Grey Blue	1
4.6	" 28a.	White (not graduated)	per box\$1.00
6 6	'' 28b.		
	'' 28c.	Black (not graduated)	
4.4	·· 30.	Terre Verte	
64	" 32.	Caper Green	
1.6	· · · 33,	Raw Umber,	
6.6	" 34.	Blackish Green Grey,	
	** 36.	Greenish Brown Grey	
4.6	. 37.	Mineral Blue	
* *	" 38.	Cinnabar Green,	
44	** 39.	Reddish Grev	
1.4	· · 40.	Roman Ochre	
	41.	Olive Green	
* *	42.	Orange Ochre	
4.4	4.	Madder Lake and English Red	
. 6	6.	Madder Lake and Burnt Gold Ochre	per box\$1.20
4.6	35.	Carmine Lake	)
a 4	** 13.	Chinese Vermilion, dar's	
60	· 14.	Vermilion, Light	per box\$1.40
6.6	29.	Blue Green	[ [KT DOXg/T. 19
6.6	·· 31,	Yellow Green	
4.4	18,		per box \$1.80
4.4	19	Cadmium, light	per noxgr.eo
6.6	17	King's Yellow	per box \$2.25
4.4	26.	Green Blue,	per boxφ~.~σ
6.4	21.	Blue Violet	ì
6.6	22.	Red Violet	per box .\$2,40
* (	. 25.	Cobalt	1
6.4	. 3.	Madder Lake and Vermilion	$\dots$ per box $\{2,50$
#4	· 1.	Madder Lake	per box \$2.75
**	. 2,	Carmine	per box \$3.00
	,		

### GIRAULT'S

### EXTRA SOFT FRENCH PASTEL CRAYONS.



### IN FLAT WOOD BOXES. EACH CRAYON IN TISSUE PAPER.

No	o. 0,	Doubl	e Si	ze, two tray	s, thi	ee ro	ws, containing 272 Crayo	ns,	
		assorte	ed (	olors			p	er hox	\$8.00
"	1,	Double	e Siz	ze, two tray	s, tw	o row	s, containing 164 Cray-		φυ.υυ
		ons, as	sor	ted Colors .			************************	**	6.00
"	2,	or Full	l Siz	e, containi:	ng 188	Cray	ons, assorted colors	4.6	4.00
	27	2 or 34	Size	e, containin	g 90 C	rayo	as, assorted colors	4.4	3.25
4.4	3	" ½	"	4.6	66	"	44 46	66	2.25
"	4	" 1/4		Fine, "	56	4.4	extra assorted colors	6 6	1.50
4.6	5	" 1/4	4.4		44		44 44 44	٠.	1.00
"	6	" 1/8	4.6		30		** **		0.60
4 4	6	" 1/8	* *		30		Black	4.6	0.60
4.6	6	" 1/8	4.4		30		Blue, assorted shades	4.4	0.60
4.4	6	" 1/8			30	4 6	Brown	6.6	0.60
6 4	6	" 1/8			30	4.4	Carmine	4.6	3.00
4.4	6	" 1/8		* *	30	4.	Emerald Green	6.6	0.60
4.	6	" 1/8			30		Flesh Tint	4.4	0.60
* 4	6	"1/8	• •		30		Green		0.60
"	6	" 1/8	. (	6.6	30	4.4	Gray		0.60
" "	6	" 1/8			30	4.6	Lake	4.4	0.60
" "	6	" 1/8		**	30		Ochre		0.60
	6	", 1/8			30		Pink	6.6	0.60
	6	" 1/8	٤.		30	"	Purple	4.6	0.60
	6	" 1/8	4.4		30	"	Red	4.4	1.00
	6	" 1/8		4.4	30		Rose	6.6	0.60
4.4	6	" 1/8		4.4	30	4.6	Vermilion	4.6	1.00
4.6	6	" 1/8		4.4	30		Warm Grey	4.4	0.60
"	6	" 1/8	4.4		30	"	White		0.60
"	6	., 1/81	+ 4		30	4.4	Yellow	"	0.60

### GIRAULT'S

### EXTRA LARGE SOFT PASTELS

CONIC SHAPE.

PER BOX

Flat Wood Box, containing 98 Crayons, assorted shades for Portraits...\$8.00

### Half Hard French Pastel Crayons



### IN FLAT WOOD BOXES.

2	š shade	s in	box	 	 	 	 	 	 	 	 	 per	box,	\$0.75
50	) "	**	"	 	 <b></b>	 	 	 	 	 	 		"	1.50
7	5 ''	4.6	4.6	 	 	 	 	 	 	 	 		"	2.25
100	) "	6.	4.6										6.6	3,00

### American Colored Crayons.

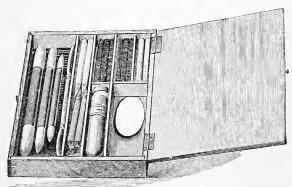
Boxes of	6	assorted	colors	per do	zen boxes,	\$0.50
"	12	4.4			"	1.00
44	18	61	4.4		. "	1.50
"	94	• 6	6.6	4.6	6.6	2.00

### HARD PASTEL CRAYONS.



	Super	ior_Q	uality	/• Per	Ordinary Quality. Per dozen					
${\bf Boxes \ {\it f} \ of}$	12 ass	orted	color	s\$	3.00	Boxes of	6	assorted	colors	\$\$0.75
"	18	6.6	"		4.50	**	12	"	"	1.20
+ 4	24	6.6	"		6.00	4.4	18	"	"	1.50
	30	"	4.4		7.25		$^{24}$		4.4	2.0 <b>0</b>
4.4	36	4 4			9.00		30	4.4	4.6	2.50
	48	"	* *		12.00		36	" "	" "	3.00
						4.4	48	4.6	4.6	4.00

### PALETTE CRAYON BOX.



The Lid of this Box is covered inside with Wash Leather, which forms a Stumping Palette, and the thumb-hole is arranged to allow of the Box being held on the hand as easily as an ordinary palette.

The Size of Box when closed is  $6\frac{1}{2}x5\frac{1}{4}$  inches, and the weight about 8 ounces. The Box contains Square Black Crayons, White Crayons, Velvet Sauce Crayons, Leather and Paper Stomps, Tortillons, and Crayonholder.

Complete ......each, \$1.25

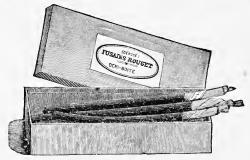
### CONTÉ'S CRAYON PENCILS.



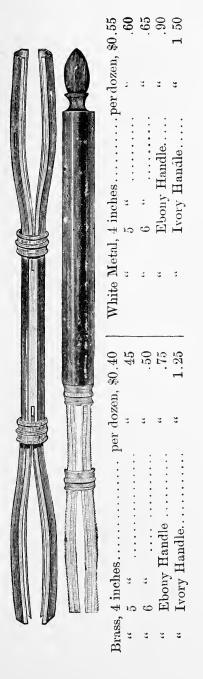
### IN POLISHED CEDAR.

Conté's	s Black	Crayon	Pencils	No	1 (	hard)		per gross,	\$6.50
6 6	* *	* 4	6 -	"	2 (	mediun	n)	* *	6.50
4.6	6.6	4.6	6.5	"	0 €	xtra fii	ne (very hard).		10.00
4.6	4.6	4.1	* *	"	1	**	(hard)		10.00
€ €	4.6	4 4	4.4				(medium)		10.00
		4.6	4.6				(soft)		10.00
s 6		**	4.6				rs)		13.80
4.4	White	e ''	4.4						6.50
44	16	"	6 6	exti	ra 1	arge			10.00
44	Lithog	graphic							10.80

### FRENCH CHARCOAL.



Ordinary, 50 sticks, 634x14 mches, in paper bundleper bundle	, \$0.14
" 50 " $6\frac{34}{4}x_{14}^{14}$ " boxper box	0.15
Conte's Bush, 50 sticks, 6x¼ inches, in paper box	0.30
" Venetian, 50 sticks, 6x14 inches, in paper box	0.5)
Rouget's, 25 sticks, 6x5-16 inches, in paper box, Nos. 1, 2, and 3	0.50
6 50 " " " " " " 1, 2, and 3 "	1,00
" Fat, hard, for Sketching on Canvas for Oil Painting,	
in boxes of 25 sticks	0.60
" Venetian, hard, for Retouching, in boxes of 30 sticks."	0.50
Extra, 50 sticks, 8x3/3 inches, in paper box	0.35
Extra. 50 sticks, 8½x½ inches, in paper box	0.50
Powdered Charcoalper vi	al. 0.10



CRAYON HOLDERS.

### CONTE'S AUTOMATIC CRAYON HOLDER

With hollow Cedar Centre.

Per dezen

## THE INDISPENSABLE CRAYON HOLDER.

A very strong and elegant Crayonholder. Hard Wood Centre, Nickel-plated Holders on both ends, one containing black Crayon, the other a Paper Stomp.

	:	
	:	
	:	
,	•	
	:	
η	•	
9	:	
)	•	
	•	
	Per dozen.	
	Per	

### PASTEL AND DRAWING MATERIALS FOR PAINTING--Continued.

# EXTRA LARGE CRAYON HOLDERS.

WITH FOUR BRANCHES FOR EXTRA THICK CHARCOAL, CHALK AND PASTELS.



ORIGINAL SIZES.

Brass, Ebony handle, 61/4 inches long Brass, 7 inches long.

...per dozen, \$1.50

### SAND=PAPER BLOCKS.

...per dozen, \$1.20 MADE OF FINE SAND-PAPER, FOR SHARPENING LEAD-PENCILS AND CRAYONS.

11/2x334 inches.

### ATOMIZERS.

FOR SPRAYING FIXATIF ON CRAYON AND CHARCOAL DRAW	IX <b>Q</b> S.
Japanned Tin	¢1 50
Nickel Plated	2.25
Glass, Brass bound, Small Size "	2.50
" " Large ""	3.50
" " Small " folding "	3.00
200 2000	
FIXATIF FOR FIXING CRAYO	VS.
A. S. & Co.'s 2 oz. bottles per dozen,	
Rouget's, 2 oz. bottles	6.50
" complete sets per set,	2.75
Soehnée's Composition, 1 oz. bottlesper dozen,	2.75
PASTELINE.	
A NEW AND EXCELLENT FLUID FOR FIXING PAST	TELS
Per dozen bottles\$6.00	
chamois palettes	•
$4\frac{1}{2} \times 6\frac{1}{2}$ inches per dozen,	
$4\frac{1}{2} \times 0\frac{1}{2}$ inches	

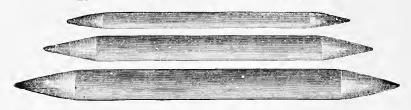
$4\frac{1}{2} \times 6\frac{1}{2}$ inches	S	per	dozen,	\$2.75
	folding			5.00

### FRENCH MINIATURE PAPER STOMPS.



Smooth, hard point, silver papered end.....per\_dozen, \$0.15

### FRENCH STOMPS.



### YELLOW LEATHER STOMPS. WHITE KID STOMPS. CORK STOMPS.

No. 1per	gross,	\$6.60	No.	5 per	gross,	\$13.20
" 2	"	7.40	"	6		16 00
" 3	4.1	8.80		7	* 6	18.00
4		10.45	••	8		21.00
Assorted, 1 to 8		11.00	ļ			

### GRAY PAPER STOMPS.

No.	1per	gross,	\$1.30	No.	5per	gross,	\$2.60
4.6	2		1.50	" "	6	4.6	3.00
46	3	4.4	1.75		7	4.4	3.50
4.4	4		2.20	"	8	4.6	4.00
Ass	orted, 1 to 8	4.6	2.40				

### VARIEGATED PAPER STOMPS.

No.	1per	gross,	\$2.50	No,	5per	gross,	\$1.50
6.6	o) ~	• •	2.75	4.4	6		5,25
					7		
• •	4	• •	4.00	+ 6	8	4.	7.20
	orted 1 to 8						

### TORTILLONS.

### SMALL STOMPS, POINTED AT CNE END.

Gray Paperpe	r gross,	\$9.59
White "		0.55

### SUPERIOR PASTEL CANVAS.

No.	1.	38	inches	wide,	extra	fine	velvet	surface	 per yard,	\$1.25

### FRENCH PASTEL PAPER.

Royal,	19x25	inchesper	quire,	\$ 5.00
Super Royal,	22x28		"	6.00
Grand Aigle,	26x40	44	"	14.00

### French Academy Pastel Paper.

Extrafine, Sharp Preparation, for Hard and Soft Pastels.

Raisin,	19½ x25½	inche	spe	r dozen	sheets,	\$3.00
Jesus,	211/2 x 283/8	4.4		"	44	3.75
Grand Aigle,	29½x41	4 4		" "	"	7.50

### French Natural Grey Pastel Paper.

### A. Sartorius & Co.'s Pastel Boards.

22x28 inches, medium surface......per dozen, \$6.00

### FRENCH PASTEL BOARDS.

No.	6.	127	≰x16	inches	per	dozen,	\$4.50
"	8.	15	x18	"		"	5.00
44	10.	18	x22	4.4		"	6.00
"	12.	20	x24	"		"	7.00
"	15.	21	x26	66		"	7.50
44	20.	24	x29	"		"	9.00

### Superfine, Extra Heavy, White Monochromatic Boards.

16x25 inches......per dozen sheets, \$4.50

### MATERIALS FOR DRAWING.

### WHATMAN'S PAPER

### FOR DRAWING AND WATER COLOR PAINTING. EXPLANATION OF SURFACES.

	having a slight grain. H. P. "Hot
pressed," or perfectly smooth surface. of large open grain.	R. "Rough," or very coarse surface,

O1 - O						
Cap,	13	x17	inches,	Nper	quire,	\$0.75
Demg,	151	<b>∠x</b> 20	44	N. and H. P	4.4	1.00
Medium,	171	$2 \times 22$		N. and H. P	4.6	1.60
Royal,	191	2×24	. "	N. and H. P	• 6	2.00
Super Royal	19	x27	4.4	N. and H. P	••	3.50
Imperial,	22	x30	+4	N., H. P., and R	••	3.00
Double Elephant,	27	x40	• • •	N., H. P., and R		5.75
Imperial, 90 lbs. to ream.	22	x30	44	N. and R	• •	5.00
" 140 "	22	x30	"	N., H. P., and R	••	8.00
Double Elephant, 210 lbs.	27	x40		N. and R	4.6	12.00

### HARDING'S DRAWING PAPER

### FOR DRAWING AND WATER COLOR PAINTING.

Imperial,	30x22	inche	spe	quire,	\$3.00
4.6	30x22	• •	double thick	4.6	6.00

### TORCHON PAPER

### ROUGH. FOR WATER COLORS.

Royal,	19x25 inches	per quire,	\$2.25
Super Royal,	21x29 ''	4.4	2.75

### French White Drawing Paper.

Royal,	19x24	inches	per	quire,	\$1.10
Imperial,	22x28	" "		"	1.75
Colombier,	24x34	"		4.6	2.25
Grand Aigle,	26x40	4.4		4.6	3,50

### German White Drawing Paper. EXTRA FINE.

Cap,	17x14	inches	š	 	 ٠.						per	quire,	\$0.25
Demy,	15x20	4.6		 	 							4.	0.40
Medium,	17x22	4.4		 	 				٠.			4.	0.55
Royal,	19x25	• •		 	 		٠.		٠.			4.6	0.65
Super Royal,	19x27	• •		 	 							4.4	0.75
Imperial,	22x20			 	 	<b>.</b>		. ,				4.6	0.95
Double Elephant,	26x40	"		 	 		٠.			٠.		6.6	1.90

### Extra Heavy German White Drawing Paper 22x32 inches.....per quire, \$2.25

Extra Heavy Rough White Torchon Board.  For Water Color Painting.  22x84 inchesper dozen sheets, \$4.00
DRAWING MOUNTS OR TABLETS.           Made of extrafine medium grain white paper mounted on extra heavy Board, with paper flap to protect sketches. For Drawing and Water Color Painting.           6x10 inchesper dozen, \$2.50         14x20 inchesper dozen, \$5.50           7x12 " " 2.75   16x24 " " 7.25           9x14 " 3.00   18x24 " " 7.75           11x15 " 3.50
$ \begin{array}{cccccccccccccccccccccccccccccccccccc$
WHITE MOUNTING BOARDS.  One eighth of an inch thick.  26½x38½ inches
WHITE CARD BOARD.  Smooth Surface. For Mounting.  22x28 inches
FRENCH GELATINE PAPER.
In Sheets 17x21 inches.         Transparent, Colorless, Thin.       per dozen sheets, \$2.40         " Medium.       " 3.00         " Thick.       " 3.60         " Blue,       " 3.60         " Green       " " 3.60         " Red       " " 3.60         " Yellow       " " 3.60         Opaque White, mat on one side       " " 9.00
FRENCH TINTED CRAYON PAPER.           Royal,         19x25 inches.         per quire, \$1.10           Super Royal,         22x28         " 1.50

### ENGLISH TINTED CRAYON PAPER.

Imperial, 21x30 inches......per quire, \$2.50

### FRENCH CHARCOAL PAPER.

### Extrafine Quality.

Royal,	19x25	inches,	White and Assorted Tintsper	quire,	\$0.60
4.6	19x25	"	Lalanne, White and Assorted Tints	4.4	1.00
"	19x25	64	Michallet	"	0.90
"	19x25	6.6	Allonge	"	1.75

### STEINBACH'S PAPER.

### For Crayon Painting and Solar Printing.

54 i	nches	wide,	thin, i	n ten	yard	Rolls	sper :	roll,	\$3.30
54	" "	"	thick,	"	"	"		• •	5.00

### WHITE DRAWING PAPER.

### IN ROLLS.

Fine German,	36 i	nches	wide,	10	yards	in roll		per roll,	\$1.25
"	36	" "	" "	in	rolls o	of 25 to	50 pounds	per pound,	0.30
Egg Shell Sur.	face	, 56 in	ches v	vide	e, 10	yards in	roll	per roll,	4.80

### TINTED DRAWING PAPER.

### In Rolls of ten Yards.

Buff Co	lor, for	Detail	Drawing,	Stencilling	&c., 36 in	ches w	idepe	r roll,	\$0.90
"		"	"	" "	40	4.6		"	1.00
"		"	• •	4.6	54	"		"	1.50
Origina	l Rolls	(from '	75 to 125 p	oounds)			per	pound	, 0.16

### FRENCH TRACING PAPER.

### Vegetable, Extra Quality.

Capper	quire,	\$0.75
Royal	4.6	2.00
Super Royal	"	2.50
43 inches wide, in rolls of 20 yardsper	roll,	2.50

### Italian Gelatinous Tracing Paper.

19x23, very transparent	por dozon shoots	@2 AA
18x20, very transparent	per dozen sneets,	\$3.00

### TRACING CLOTH.

In Rolls of 24 Yards, dull back.

$30_{2}$ i	nches	wide,	Union Brandper roll,	\$6.90
36		"	**	7.60
42		. 4	"	10.50
<b>30</b>	4.6	4.4	Imperial Brand "	6.90
36	4.4	6.6		7.60
42				10.50

### TRANSFER PAPER.

Black, Blue, Green, Purple, Red, White, Yellow.

11x18	inches.	 	 	 	 	$\dots per$	dozen	sheets,	\$0.30
18x22	6.6	 	 	 	 		4.4	4.6	0.60

# Transparent Adhesive Tape

For Fastening Tracing Paper, Transfer Paper, &c.

# French White Bristol Boards.

Cap,	121	2×16½	inches	 . per dozen,	2 ply. \$0.50	\$0.65	4 ply. \$0.85
Demy,	151	2x191/2	4.4		0.85	1.10	1.45
Medium,	17	x21	4.4		1.10	1.45	1.70
Royal,	19	x241/2	4.4		1.30	1.70	2.15
Super Royal,	21	x28	6.6	 . "	1.50	2.00	2.65

### Reynold's White Bristol Boards.

					2 ply.	3 ply.	4 ply.
Cap,	12½x15¼	inche	sper	· dozen,	\$0.75	\$1.25	\$1.50
Demy,	14½x18¼	4.6	• • • • • • • • • • • • • • • • • • • •		1.25	1.75	2.35
Medium,	161/2 x 2113/4	44		4.4	1.50	2.45	3.00
Royal,	181/4 x 223/8	4.4		4.6	1.80	3.25	4.25

### PORTFOLIOS.

Strong Cloth Back and Heavy Paper Covers.

11x16 ir	nches	.per dozen,	\$6.00	1	20x26	inch	es	per dozen,	\$10.50
17x22			9.00		23x31	6.6			17.00

# LEATHER BACKS AND CORNERS, CLOTH SIDES, AND THREE INSIDE FLAPS.

11x16 in	ches	per dozen,	\$12.00	20x26	inches	per dozen,	\$25.00
17x22	"		20.00	23x31	"		36.00

# A. SARTORIUS & CO.'S SKETCH BLOCKS.

These Blocks consist of sheets of paper, compressed so as to form an apparently solid block, but each sheet may be separated by passing a knife under its edge.

### FRENCH WHITE PAPER.

### FOR PENCIL OR CRAYON.

31	2x 5½	inches,	per doz.		30und. \$5.50		inches,	per doz.,	Plain. \$6.00	Bound. \$16.00
4	x 6½		**	2.40	7.00	10x14	" "	"	7.50	18.00
5	x 7		"	2.65	7.75	14x20	"	"	13.00	27.00
7	x10	"	"	4.30	12.00					

### FRENCH TINTED PAPER.

### FOR PENCIL OR CRAYON.

					Plain.	Bound.	1			Plain.	Bound.
3	½x	$5\frac{1}{2}$	inches,	per doz.,	\$2.75	\$6.60	9x12	inches,	per doz.,	\$8.40	\$17.00
4	x	$6\frac{1}{2}$	"	"	3.25	7.50	10x14	"	"	10.20	21.00
5	x	7	4.6	"	3.50	8.40	14x20	"	6.4	18.00	37.00
7	x	10	"	4.4	5.50	13.50					

### WHATMAN'S PAPER

	FOR	WAT	ER CC	LORS.	MADE	OF E	XTRA H	EAVY	PAPER
				Plain, Bound.		FOR W	ATER C	OLOR	s.
81	∕2x 5½ i	nches,	perdoz.	, \$3.60 \$7.20				Plain.	Bonnd.
41	2x 6½	"	4.4	4.00 8.40	5x 7	inches,	per doz.,	\$8,00	\$13.00
5	x 7	4.6	* 4	4.50 10.00	7x10		4.6	15.00	24.00
7	x10	"	"	8.2516.00	9x12	4.6	4.6	24.00	34.00
9	x12	"	4.6	11.00 23.00	10x14	. 6	"	30.00	42.00
10	<b>x</b> 14	"	"	16.80 27.00	14x20	4.4	"	57.00	72.00
14	x20	"	4.4	32,00 48.00					

A. SARTORIUS & CO.'S SKETCH BLOCKS.—Continued.

# ENGLISH TINTED PAPER.

For Pencil, Crayon, or Water Colors.

					Bound	1				Bound
5x 7 i	nche	sp	er dozen,	\$ 4.50	\$ 9.00	10x14 i	nches,	per dozen,	\$13.80	\$26 00
7x10	4.6		4.6	7.50	16.00	14x20	6 6		25.80	44.00
9x12	4.4		4 •	11.40	21.00					

# FRENCH CHARCOAL PAPER.

For Charcoal or Crayon.

				Bound					Bound
5x 7 i	nchesper	dozen,	\$3.40	\$ 8.00	10x14	inches,	per dozen,	\$ 8.75	\$20.00
	"								
0-19	6.6		6.00	15.50					

# FRENCH CANVAS COVERED SKETCH BOOKS.



Made of Superior French White Paper for Drawing and Water Color Painting.

Flexible Covers. 46 Leaves in the Book.

3¼x5	inche	s	per dozen,	\$2.40	61/8x 91/4 i	nche	sper	dozen,	6.75
41/8×61	í ''		4 6	4.00	61/2 x101/4	4.6		"	8.50
				6.00					

# A. SARTORIUS & CO.'S SKETCH BOOKS.

### FRENCH WHITE PAPER.

LUCHCH	VV FIII E	FAFEN.
	Cloth Bound.	

31/	{x5½ iı	iches	sper	dozen,	\$2.85	7x10 ii	nche	sper	dozen,	\$6.76
4	$x6\frac{1}{2}$	٠.		4.4	3.50	9x12	4.4		44	8.75
5	x7			. "	4.50	10x14	6.6		4.6	11.50
$6\frac{1}{2}$	2x8½			4.6	5.75					

### FRENCH TINTED PAPER.

### Cloth Bound.

31	2x5½	inche	spe	r dozen,	\$3.75	7x10 i	nche	spe1	dozen,	\$8.50
4	$x6\frac{1}{2}$			4.4	4.20	9x12	4.4		* *	10.50
5	x7	4.4			5.10	10x14	4 4			12.00
$6\frac{1}{2}$	$2 \times 8\frac{1}{2}$	4.6		6.6	7.00					

### WHATMAN'S PAPER.

### For Water Colors,

$3\frac{1}{2}x5\frac{1}{2}$	inche	s)	per dozen,	\$4.75	7x10 i	nche	spe	er dozen,	\$11.00
4 x61/2				5.75	9x12				16.00
5 x7	4.4		6.6	7.00	10x14				19.80
$6\frac{1}{2}x8\frac{1}{2}$			"	9.00					

### ENGLISH TINTED PAPER.

### For Pencil. Cravon, or Water Color.

					, , ,					
31	≨x5½ ir	iche	spe	r dozen,	\$3.75	7x10 i	nche	spe	er dozen,	\$10.00
4	x61/2	4 4		4.6	5.00	9x12	" "		"	14.00
5	x7	4 4			6.00	10x14	4 6		6.6	18.00
61	/v81/	4.6			8 00					

### FRENCH WHITE PAPER.

### Flexible Morocco Covers, round Corners.

31	4 x61/2	inches	 	 		 		 		 						 per	dozen,	\$6.00
4	$x\tilde{\imath}$	4	 	 											 		6 4	7.00
43	4x8		 	 	 										 		4.	8.40

### FRENCH TINTED PAPER.

### Flexible Morocco Covers, round Corners.

3¼x6½ i	nch	nespe	er dozen,	\$6.00
4 x7	4		"	7.00
43/x8			6 6	8.40

13.50

### MATERIALS FOR DRAWING.—Continued.

# A. W. FABER'S LEAD PENCILS.

HEXAGON SIBERIAN POLYGRADES.
相, 2H, 3H, 4H, 6H, F, HB, B, 2B
3B, 4B
6B
ENGLISH NATURAL SILVER POLYGRADES.
H, 2H, 3H, 4H, F, HB, B, 2B, 3B, 4Bper gross, \$7.20
HEXAGON GILT PENCILS.
Nos. 1, 2, 3, 4, and 5per gross, \$9.90
ROUND GILT PENCILS.
Nos. 1, 2, 3, and 4per gross, \$7.20
TUBULAR PENCILS, WITH MOVABLE
LEADS.
Siberian polygrades, 6H to 2B
" " 3B, 4B " 3.40 " " 6B " 3.75
Hexagon, gilt, Nos. 1 to 5
" " Medium " 1.80
" " Small " 1.50
LEADS FOR FABER'S TUBULAR PENCILS.
Siberian, 6H to 2B, 6 leads in boxper dozen boxes, \$7.50 '' 3B, 4B, '' ''
" 3B, 4B, " " 8.25 " 6B, " " 9.75
For Hexagon, Nos. 1 to 5. 6 leads in box. " " 3.90
FOR MATHEMATICAL INSTRUMENTS.
Hexagon, No. 4
Round, gilt, No. 4
COLORED PENCILS.
Blue, large extra
Blue and Red, large extra
10,00

Carmine, large extra.....

### A. W. FABER.S

### LEAD PENCILS IN BOXES

### SIBERIAN POLYGRADES.

$\frac{7}{10}$		with knife and rubber	* "	"	\$12.00 15.00 21.00 15.00
J					15.00
5:	in a bo	ENGLISH NATURAL SILVER POLY			\$ 6.75
5 : 7 10		ENGLISH NATURAL SILVER POLYO	per dozen	boxes,	\$ 6.75 8.15 9.75

### A. W. FABER'S

### BLACK CHALK POINTS.

Nos. 1, 2 and 3	per dozen	boxes, six points in	box, \$1.80
Holders for same		per de	ozen, 3.75

### A. W. FABER'S

### BLACK ARTISTS' RUBBER.

### A. W. FABER'S

### WHITE ARTISTS' RUBBER.



4, 8, 12, 20, 40 and 60 pieces to the pound......per pound, \$1.50

### A. W. FABER'S

### KNEADED RUBBER.

Per dozen pieces......\$1.20

### BURNT RUBBER.

Per dozen boxes......\$1.00

# SPONGE RUBBER.

### FOR PAPER AND GLOVE CLEANING.

Size,	$1\frac{1}{2}x2x1$	inche		 .per dozen,	\$ 3.20
44	2 x3x1	4.6		 . "	6.40
"	3 x4x1	4.4		 . "	12.00
"	4 x6x1	"		 . "	24.00
Glov	e Clean	ers, 13	$(\mathbf{x}2\frac{3}{8} \text{ inches} \dots$	 . "	4.00

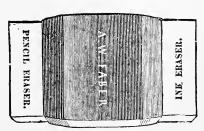
# INK ERASERS.



### IN BOXES OF 25 OR 50 PIECES.

A. 3	W. Faber's,	smallp	er 100,	\$4.20
	"	large	4.4	7.50

# Ink and Pencil Erasers, in Wood.



A.	w.	Faber's,	small,	in box	es of	one do	zen	 .per	box,	\$1.50
			large.		4.6	"			"	2.50

# Artists' Reversible Pocket Rubbers

in Nickel-plated Cases.



\_\_\_\_

# Extrafine French Nigrivorine Stomps.

Red Celluloid Centre.



Original Size.

Per dozen.....\$3.50

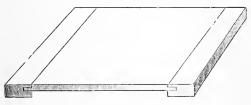
# Nigrivorine Rubber Stomps.



No.	1.	Nigrivorine,	large	er dozen,	\$0.90
4 6	2.	6.6	medium	6 6	0.70
	9	4.6	emall	4.6	0.50

### DRAWING BOARDS.

Extra Quality.



Made of thoroughly kiln-dried Lumber, with Hard Wood or Pine Cleats.

12x16	inche	ese	ach,	\$0.70	20x25	inche	s	each,	\$1.50
14x18	66		"	0.82	22x31	"		"	1.75
16x20	"		4.6	1.05	25x34	4 4		4.6	2 10
18x22			" "	1.17	27x41	٠.		6.6	3.85

### STRAIGHT EDGES.

MAPLE WOOD.

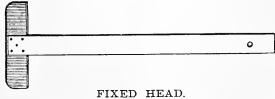
	4 44	-1 -5 - 1/CH	A STATE OF STREET STREET, STORY	OF PERSONS AT MARKET
1 _				
1 ()				

Bevelled	Edge,	extra	thic	k,
----------	-------	-------	------	----

15	inche	sper	dozen,	\$2.00	42	inche	esper	dozen,	\$ 5.00
									6.00
					54	4 6		"	7.00
								"	8.00
				4.00	72	"		"	10.00
36	4.6		4.6	4.50					

# T SQUARES.

MAPLE WOOD.



						esper		\$3.50
18	"	 4.6	2.40	30	"		6.6	4.00
		"						4.50

MOVABLE HEAD.										
	inches									
18		66	5.25	30	"		8.25			
0.1	46	4.6	6.95	26	4.4	44	10.00			

### TRIANGLES.—MAPLE, SOLID.

		Thirty and Sixty [	egrees.		Forty-five Degrees.						
	4 inche	S	per dozen,	\$0.50	4	inches		per dozen.	\$0.70		
	5 "		. "	0.70	5	**		. "	0 90		
	6 "		. "	0.90	6	**		. "	1.20		
	7 "		. "	1 20	7	**		. "	1.40		
	8 "		. "	1.40	8	**		. "	1.60		
	9 44		. "	1.60	9	- 11		. "	1.80		
1	0 "			1.80	10	44		. "	2.00		

### IRREGULAR CURVES.-MADE OF WOOD.



No. 1.	Per dozen\$1.35	No. 10,	Per do	zen\$3 40	No. 19	Per do	zen \$3.95
" 2.	" 2.25	" 11.	**	2 80	6 20	), "	3.65
" 3.	2.00	" 12.	**	2 25	" 21		3.85
11 74.	2 50	" 13.	**	2 50	" 22		3.95
44.5 5.	44 2.50	" 14.	44	2 95	" 2		4.05
" \( \frac{5}{6} \).	2 80	" 15.	4.6	2 91	" 2		4.50
44 7.	2.80	" 16.	4.4	2 90	" 25		5.50
44 8.	" 2.80	" 17.	16	3 65			
41 9.	" 2.80	" 18.	**	3.95			

### UNION THUMB TACKS.

Oval Heads. Brass or German Silver. Riveted so as to prevent top of pins from pushing through the head or pulling out.

						Brass. Ge	RMAN SILVER
						Per gross.	Per gross
No.	1,	head	3% of	an inch in	diameter	\$1.00	\$1.50
"	2,	"	1/2	6.6	"	1.10	1.65
"	3,	"	5/8	"	4.6		1.85

### Patent Brass Thumb Tacks.



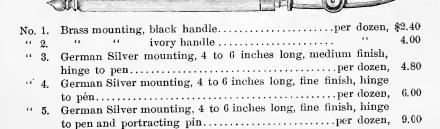
No trouble in getting them out of the Board, as obove illustration shows.

Head, ½ inch in diameter .....per dozen, \$0.25

# Wood Top Thumb Tacks.



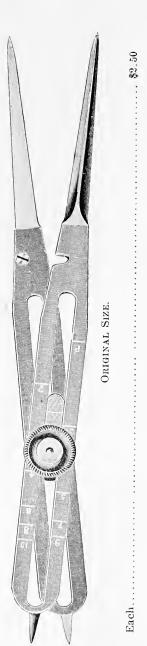
# DRAWING PENS.



# Extrafine Brass Finish. 61/2 inches long.

PROPORTIONAL DIVIDER

NUTATION OF THE STATE OF THE SON IN VELVET LINED CASES.



Wood Divider with Brass Crayon Holder.

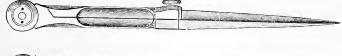


12 inches long....

For other Dividers see page 155 of Catalogue.

..each, \$0.85

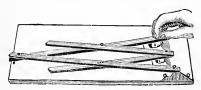
### BRASS DIVIDERS.





$4\frac{1}{2}$	inches,	with	rivet jo	int			per	dozen,	\$2.50
51/2	• 6	"	4.6					"	3.00
61/2	4.	4.4	4.6					**	3.60
41/2	61		screw jo	int	<b>.</b>			4.6	3.60
51/2	4.4		"					6.6	4.50
61/2	* *							4.4	5.40
41/2	44		"	and p	encil le	g		6.6	4.80
51/2	"							4.4	6.00
61/2	44	"			4.6				7.20
41/2	6.6	"	screw je	oints, wi	ith pen,	pencil	point, and		
	lengthe	ning	bar					"	7.20
6	inches,	with	screw j	oints, w	rith pen	, pencil	point, and		
	lengthe	ning	bar						9.00

### PANTOGRAPHS.



No.	1.	Boxwood,	extrafineeac	h, \$2.00
"	2.	"	fine	1.50
"	3.	"	medium fine "	1.00
"	4.		ordinary "	0.25

### DIRECTIONS.

The foot of the instrument is fastened to the drawing board on the left; to the right is fastened the drawing paper, and at the left of this is fastened the copy to be drawn from. The metal point rests on the picture, or other object to be copied, and by guiding the point over the lines and shadings of the picture, the pencil held in the hand, having a corresponding movement, copies as fast as the metal point traces the picture. By observing the above engraving, it will be seen that the screw eyes are in No. 4 on all the bars; this enlargens the copy four times. To enlarge the drawing ten times, place screws in No. 10 on all four bars. If it is desired to make a very large drawing from a small copy, take a sketch upon a small sheet, then use the sketch to enlarge from.

# MATHEMATICAL INSTRUMENTS.

BRASS, IN CASES FOR SCHOOLS.



No. 3.

	,		
No.	1.	Polished Wood, containing pair 4½ inch Brass Dividers, with pen and pencil pointper dozen,	\$6.00
No.	2.	Dividers, with pen and pencil point, and lengthening bar, Ebony Handle Drawing Pen, Brass Crayon Holder, Brass Protractor, Box-wood	10.00
No,	*),	Scale	
No.	4.	Polished Wood, containing pair 5½ inch Brass Dividers, with pen and pencil point and lengthening bar, pair 4½ inch Brass Dividers, Drawing Pen, Brass Protractor, Crayon Holder, Boxwood	
No.	5.	Scale	
		Boxwood Scaleper dozen,	27.00

### MATHEMATICAL INSTRUMENTS.—CONTIN'B.

BRASS, IN CASES FOR SCHOOLS.



No. 6.

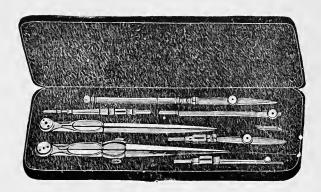
Finely Polished Wood, Lock and Key, containing No. 6. Tray holding pair  $6\frac{1}{4}$  inch Brass Dividers, with pen and pencil point and lengthening bar, pair  $4\frac{1}{2}$ inchDividers, plain, pair 3½ inch Brass Dividers, with needle point, pen and pencil point, Drawing Pen, Brass Protractor, Wood Scale...per dozen, \$30.00

Finely Polished Wood, Lock and Key, containing No. 7. Tray holding pair 61 inch Brass Dividers, with pen and pencil point and lengthening bar, pair 45 inch plain Dividers, pair 4 inch Dividers, with pen and pencil point, pair 3; inch Dividers, with needle point, pen and pencil point, Drawing Pen, Brass Protractor, Horn Protractor, Wood Scale per dozen, 48.00

Finely Polished Wood, Lock and Key, containing No. 8. Tray with pair  $6\frac{1}{2}$  inch needle point Dividers, with pen and pencil point, and lengthening bar, and Patent Pencil Holder, pair 43 inch plain Dividers, pair 41 inch Divider, with needle point, pen and Pencil Holder, Spring Bow Pen wth needle point, Brass Box with Pencils, Drawing Pen, Brass Protractor, Horn Protractor, Wood Scale, perdozen, 72.00

# MATHEMATICAL INSTRUMENTS—Contin'd.

GERMAN SILVER, IN CASES.

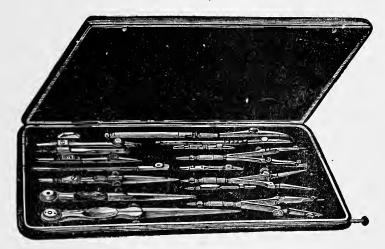


No. 4.

<b>N</b> o. 1.	Morocco Case, containing 4 <sup>3</sup> inch Divider, with needle point, Pen, Pencil holder and Patent pencil point, Box of Pencils, Drawing Pen with Ivory Handle, Wood Scaleeach,	\$3.00
No. 2.	Morocco Case, containing 5¼ inch Divider, with Pen, Pencil holder and Patent pencil point, lengthening bar, Box of pencils, Drawing Pen with Ivory Handle, Wood Scaleeach,	4.00
No. 3.	Morocco Case, containing 5½ inch Divider, Pen, Pencil holder with Patent pencil point and lengthening bar, 5 inch plain Divider, Box of pencils, Drawing pen with Ivory Handle, Wood Scaleeach,	5 00
No. 4.		3.00
	Handle, Wood Scaleeach,	6.00

# MATHEMATICAL INSTRUMENTS-Contin'd.

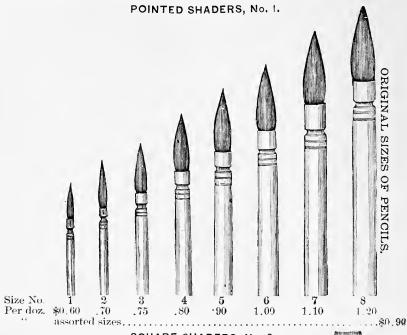
GERMAN SILVER, IN CASES.

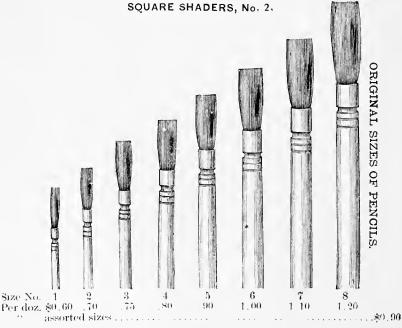


No. 6.

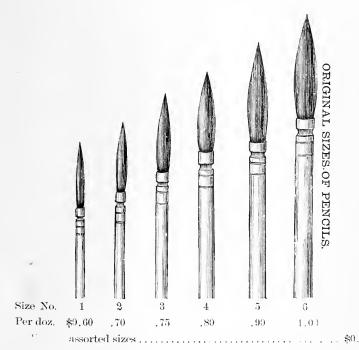
- No. 5. Morocco Case, containing 5¼ inch Divider, with pen, pencil holder, with Patent pencil point, lengthening bar, Spring Bow Pen, with needle point, 5 inch plain Divider, Drawing Pen with Ivory Handle, Box of Pencils, Wood Scale..each, \$10.00
- No. 6. Morocco Case, containing  $5\frac{1}{4}$  inch Divider, with pen, pencil holder with pencil point, lengthening bar,  $5\frac{1}{4}$  inch plain Divider, Spring Bow Pen with needle point, two  $5\frac{1}{4}$  inch Drawing pens, Box of pencils, Wood Scale.....each, 12.00

# BRUSHES AND PENCILS FOR CHINA PAINTING. SUPERFINE FRENCH CAMEL HAIR PENCILS.





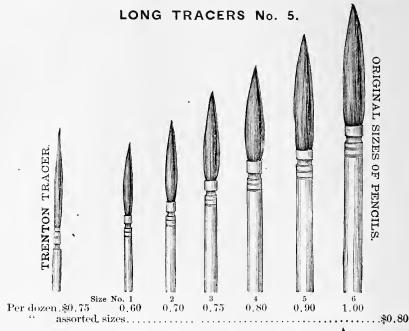
BRUSHES AND PENCILS FOR CHINA PAINTING.—Con'd.
SUPERFINE FRENCH CAMEL HAIR PENCILS—Con'd.
TRACERS No. 3.

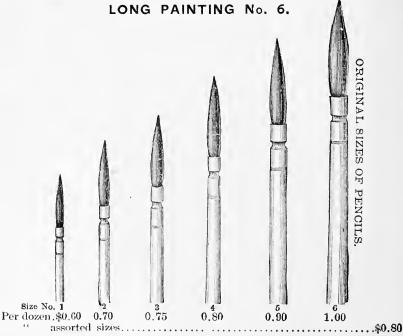


### **OUTLINING OR LETTERING BRUSHES No. 4.**

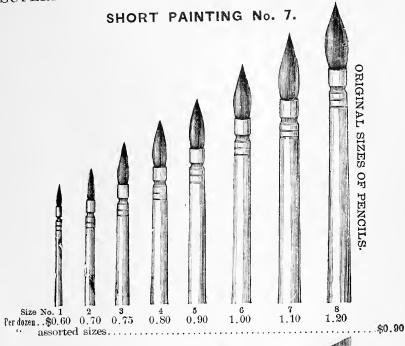


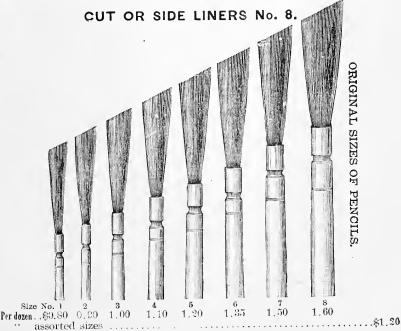
BRUSHES AND PENCILS FOR CHINA PAINTING—Cont'd SUPERFINE FRENCH CAMEL HAIR PENCILS—Cont'd.





BRUSHES AND PENCILS FOR CHINA PAINTING—Cont'd SUPERFINE FRENCH CAMEL HAIR PENCILS—Cont'd





# BRUSHES AND PENCILS FOR CHINA PAINTING.—Con'd SUPERFINE FRENCH CAMEL HAIR PENCILS.—Con'd.

SQUARE LINERS No. 9.



. . . . . . . \$0.90

### FOR PAINTING GROUNDS.

ORIGINAL SIZES OF PENCILS.

No. 10		1				
No. 11						
No. 10	, Round , Square		· · · · · · · · · · · · · · · · · · ·	· · · · · · · ]	per dozen.	\$1 50 1 50

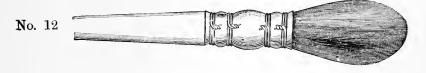
### BRUSHES AND PENCILS FOR CHINA PAINTING—Con'd.

### SUPERFINE

# FRENCH CAMEL HAIR BRUSHES.

FOR PAINTING GROUNDS, large.

ORIGINAL SIZES OF BRUSHES.

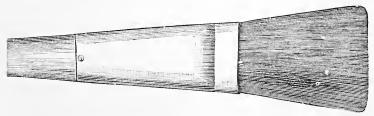




No. 12, Wire bound quills, wood handles, round...per doz. \$3.00 " 13, " " " square.. " 3.00

### FLAT FOR OILING GROUNDS No. 14.

SIZE OF No. 6.



Tin Ferrules, round wood handles.

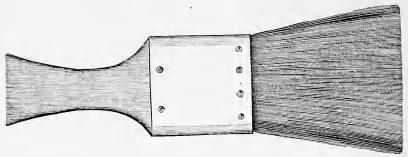
No.	0	$^2$	4	6	8	10	11	12
Per doz.	\$1.60	1.85	2.65	3.80	5 65	7.60	9.00	11.00

# BRUSHES AND PENCILS FOR CHINA PAINTING (Continued.)

SUPERFINE FRENCH CAMEL HAIR BRUSHES-Cont'd.

### FLAT LUSTRE BRUSHES No. 14B.

SIZE OF 1 INCH FERRULE.



### Thin, for applying Lustres and laying on Grounds,

TIN FERRULES, FLAT WOOD HANDLE.

																								I	Рe.	r ć	lo	z.,	
		Ferrule																							\$	2	0	0	
$\frac{3}{4}$	in.	Ferrule									 															3.	. 0	0	
		Ferrule																											
11/4	in.	Ferrule																				 				5	. 5	0	
11/2	in.	Ferrule																		 		 				7	. 0	0	
13/4	in.	Ferrule		 							 									 						8	. 5	0	
2	in.	Ferrule		 																 		 			1	0	. 0	0	

### TINTING BRUSHES No. 14C.

SIZE OF 5% INCH FERRULE.



### FLAT, SHORT HAIR TIN FERRULES,

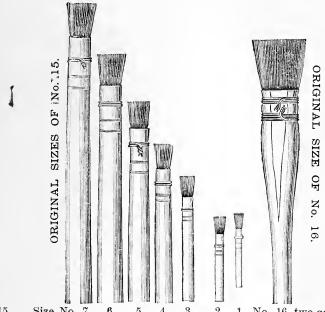
round polished wood handles.

Dur doz

																					Ter com
3/8°in.	Ferrule	 	 				 													٠.	\$1.35
1/2 in.	Ferrule	 	 						٠.								٠.				1.50
5/8 in.	Ferrule	 	 																		1.80
3/4 in.	Ferrule	 	 										٠.								2.25
% in.	Ferrule	 	 				 														2.65
1 in.	Ferrule	 	 																		3.00

### BRUSHES AND PENCILS FOR CHINA PAINTING-Cont'd.

Genuine Fitch Hair Stipplers or Dabbers No. 15 and 16. SQUARE OR DEERFOOT SHAPE.

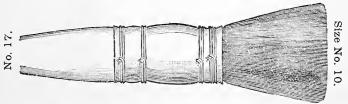


Size No. 7 3 5 No. 16, two quills.

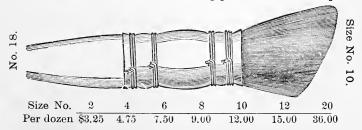
Per dozen......\$1.75 1.55 1.40 1.20 1.00 0.85 0.75

No. 16. Per dozen.

### Genuine Fitch Hair Stipplers or Dabbers No. 17 and 18. In Wood Handles, Wire Bound Quills, square points No. 17.



In Wood Handles, Wire Bound Quills, slanting points or Deerfoot shape No. 18.



2.

# BRUSHES AND PENCILS FOR CHINA PAINTING (Continued.)

# Miniature Red Sable Pencils No. 19.

IN QUILLS.

# Extrafine Red Sable Brushes No. 20.

Specially made for putting on Paste for Relief Gold Work and Relief Enamel.



### Round, Polished Handles, Nickel-plated Ferrules.

No.	1.	Per dozer	1	<b>\$</b> 1.00
4.4	2.	**		1.15
4.6	3.	4.6		

# Extrafine Red Sable Brushes No. 20 B.

(SHORT,)

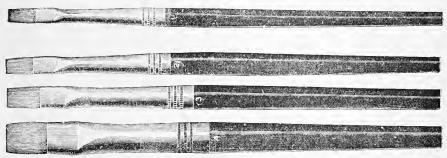
For Paste and Enamel Work. Also for Outlining:



# BRUSHES AND PENCILS FOR CHINA PAINTING (Continued.)

# Flat Russian Sable Painting Brushes, No. 21.

FOR BROAD PAINTING AND BANDING.

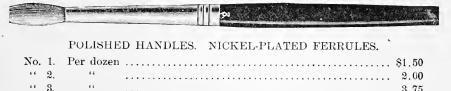


### POLISHED HANDLES. NICKEL-PLATED FERRULES.

No.	1.	$\operatorname{Per}$	dozen				. ,					 									 		9	\$1	. ;	20	)
4.4	2.																										
66	3.																										
4 4	4.		"									 									 			2		25	í

# Square Russian Sable Painting Brushes, No. 22.

FOR SHADING.



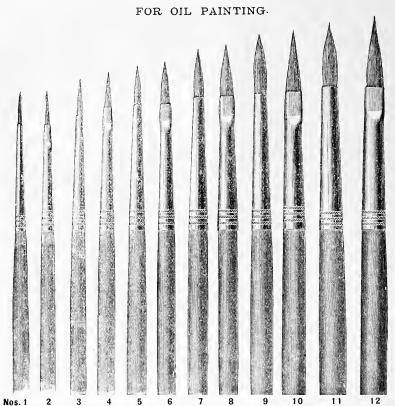
# CEDAR PENCIL STICKS

### FOR QUILL PENCILS, ASSORTED THICKNESS.

Length	6½ inches	8 inches	101/2 inches
Per gross	\$0.75	<b>\$1.00</b>	\$1.50
Per dozen	0.10	0.15	0.20

### BRUSHES FOR OIL PAINTING—Continued.

# EXTRA FINE RED SABLE BRUSHES.



# POLISHED HANDLES. NICKEL PLATED FERRULES. ROUND AND FLAT, FIRST QUALITY.

No.	1	 													 		 					pe	r	gross,	\$8.00
4.6	2	 																							9.00
66	3	 																						4.6	10.00
"	4	 																			٠.			4.6	11.50
"	5	 							 															4.6	12.50
4.4	6	 							 																15.00
44	7	 							 								 							"	18.00
"	8	 															 				٠.				21.00
44	9					 						 					 							4.4	24.00
44	10																							4.6	28.00
	11	 										 					 							* *	32.00
	12																							* *	36.00
	orted.	 	-		-		-				-													"	11.00
	"			1																					18.00

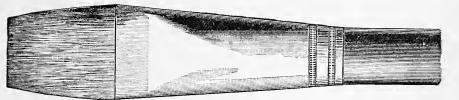
# BRUSHES FOR OIL PAINTING—Continued. EXTRAFINE RED SABLE BRUSHES—Continued.

### EXTRA LARGE, ROUND AND FLAT.

### POLISHED HANDLES, NICKEL PLATED FERRULES.

	13 per				*	,	-
	14		5.40	4 4	18		8.65
"	15	+ 6	6.50	* *	20	4.4	9.75

### EXTRA WIDE, FLAT.

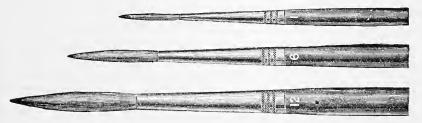


### POLISHED HANDLES, TIN FERRULES.

3% inch	per dozen,	\$3.60	34	nch	per dozer	n, \$9.40
1/2 "	4.4	4.50	7/8		"	12.25
5/8	4.6	6.50	1	"	6.4	15.15

### EXTRAFINE RED SABLE RIGGERS.

EXTRA LONG, FINE LINERS, FOR OIL PAINTING.



### POLISHED HANDLES. NICKEL PLATED FERRULES.

No.	1per	gross,	\$9.00	No. 7per	gross,	\$18.90
:	2	"	9.90	" 8	6.4	22.50
6.	3	16	10.80	9		27.00
6.5	4	\$ 6	11.70	" 10	* *	32.40
6.	5	**	13.50	" 11	**	39.60
4	6	. 4	16,20	<sup>60</sup> 12	44	47.70
Ass	orted Nos. 1 to 6.	4.4	11.90	Assorted, Nos. 1 to 12	6.6	21.60

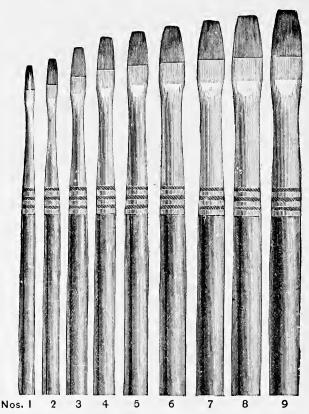
BRUSHES FOR OIL PAINTING—Continued.

EX FRAFINE RED SABLE BRUSHES—Continued.

# EXTRAFINE BRIGHT'S RED SABLE BRUSHES.

FOR OIL PAINTING.

FOR FIRM SQUARE TOUCHING AND GENERAL LANDSCAPE WORK.



### POLISHED HANDLES. NICKEL PLATED FERRULES.

No.	190	. per gróss,	\$10.80	No.	6. 246. per 7. 2.8.3	gross,	\$28.80
"	2		12.60	• •	7285	4.6	34.20
"	S / 1. 7 6		16.20		4. 3. 3. 1	••	39.60
	47.6.5		19.80	. 6	\$.\3.3.6 \$3.6	**	46.30
	5 /. 9 .7		23.45				
		Verentral ?	Joe 1 to 9		205 75		

### EXTRA WIDE.

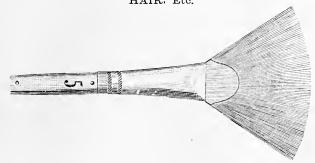
No.	10-5/16	in, wid	lepe	r doz.	, \$1.35	No.	16—5% in.	wid	lepe	r doz.,	\$9.75
							$18 - \frac{3}{4}$				
4	11-16		_	••	$-7.20 \pm$		20-70	• •		"	17.30

BRUSHES FOR OIL PAINTING—Continued. EXTRAFINE RED SABLE BRUSHES—Continued.

### Extrafine Fan-shaped Red Sable Brushes.

FOR OIL PAINTING.

FOR LIGHT GLAZING, SOFTENING, SCUMBLING, FOLIAGE. HAIR, Etc.



		ES. TIN FERRULES.	
No.	1per dozen, \$2.5°	No. 4per	dozen, \$4.20
6.4	2 " 3 00	" 5	'' 5.40
"	3	., 6	" 6.50
	Assorted, Nos. 1 to	6per dozen, \$4.25	

### EXTRAFINE RUSSIAN SABLE BRUSHES.

FOR OIL PAINTING.

POLISHED HANDLES. NICKEL-PLATED FERRULES. ROUND AND FLAT.

(See Illustration on page 170.)

	-			1		
No.	15.2per	gross,	\$6 20	No. 7per	gross,	\$11.00
£ 6	2 5.5		6 60	" 8		11.55
6.6	3	6.6	7.20	" 9	6 6	12.45
4 4	4	4.6	7.85	" 10		$13 \ 65$
6.4	5	6.6	8.50	" 11		15.00
	6,	6 6	9.75	" 12		16.25
	orted, Nos. 1 to 6	"	7.70	Assorted, Nos. 1 to 12	4.6	10.50

### Extrafine Bright's Russian Sable Brushes

FOR OIL PAINTING.

POLISHED HANDLES. NICKEL-PLATED FERRULES. FLAT.

(See Illustration on page 172.)

No.	1per	gross,	\$8.00	No.	6per	gross,	\$14.00
4.6	2		8 75		7		16.00
4.4	3	"	9 75	"	8		18.00
	4	6 6	10.50	"	9	6.6	20.00
	5	"	11.25				

Assorted, Nos. 1 to 9....per gross, \$11.90

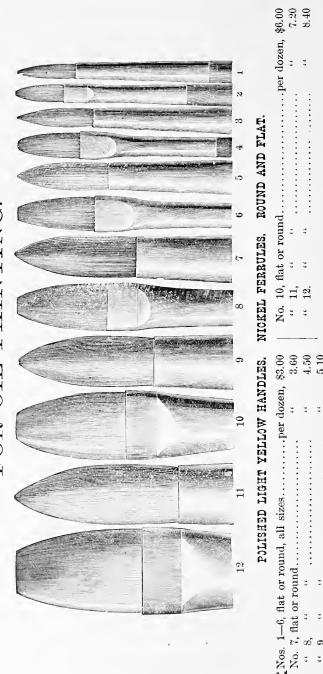
F	Y	т	R	Δ	WI	DE	٠
	^		п.	м	44 (		. 1

				/					
No.	$10-\frac{5}{16}$ in. $12-\frac{3}{8}$	wide	per doz.,	\$3.20	No.	16—⅓ in.	widep	er doz.,	\$4.00
	$12-\frac{3}{2}$	"		2.60		18-34			5.20
	14-1/2	"	" "	3.20	6 6	20-%	"	4.6	7.20

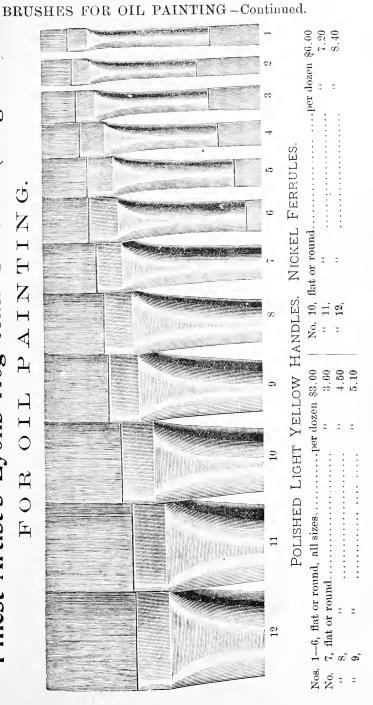
### BRUSHES FOR OIL PAINTING-Continued.

# Finest Artists' Lyons Hog Hair Brushes. FOR OIL PAINTING.

A. SARTORIUS & CO.'S

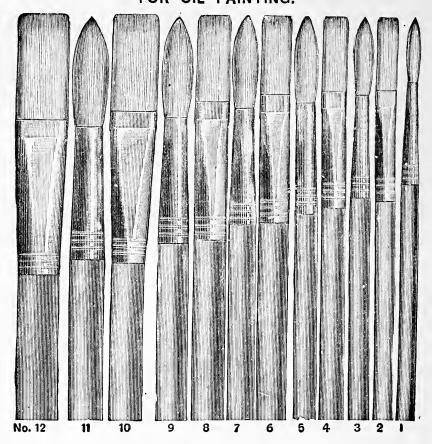


# Finest Artist's Lyons Hog Hair Brushes (Bright's.) A. SARTORIUS & CO.'S



### BRUSHES FOR OIL PAINTING—Continued.

# EXTRA FINE BRISTLE BRUSHES. FOR OIL PAINTING.



POLISHED HANDLES. TIN FERRULES.

### ROUND AND FLAT.

No.	1per	gross,	\$6.50	No	. 7	. per	gross,	\$9.50	
"	$2\ldots\ldots$	"	6.90	"	8		"	10.15	
4.6	3	"	7.35	66	9		"	10.80	
"	4	"	7.75	"	10		"	11.35	
"	5	"	8.15	"	11		"	11.90	
"	6	"	8.80	46	12		"	12.75	
Assorted, Nos. 1 to 12\$9.00									

BRUSHES FOR OIL PAINTING—Continued.

EXTRAFINE BRISTLE BRUSHES—Continued.

## FRENCH, FOR OIL PAINTING.

Round and flat. White Handles. Tin Ferrules.

No.	1per	gross.	\$5.25	No. 7per	gross,	\$7.65
4.4	2	4.4	5.60	·· 8	4.4	8.00
4.6	3		5.90	" 9	"	8.50
				" 10		
4.4	5	4.4	6 60	" 11		9.75
4.4				" 12		
	Λ.σ	Cortod	Nog 1	to 19 \$7.50		

Assorted, Nos. 1 to 12.....\$7.50

## Extra Fine Bristle Brushes, Extra Large.

FOR OIL PAINTING.

#### POLISHED HANDLES. TIN FERRULES.

#### ROUND.

No.	14		per dozen,	\$1.50	No.	20	. <b></b> .	I	er dozen,	\$1.95
	16		4.6	1.60		22 .			6.6	2.20
4.6	18		4.	1.80	"	24			4.6	2.40
				FL	AT.					
¾ i	nch	wide	per dozen,	\$1.60	11/4	inch	wide	p	er dozen,	\$2.80
7/8	"		4.4	1.95	13%	"	"		4.6	3.10
1	"		46	220	11/2	4.6	4.6			3.45
11/8	"	"	"	2.40						

## Extra Fine Fan-shaped Bristle Brushes.

FOR OIL PAINTING.

For Slight Dragging, Light Touching, Hair, Foliage, Scumbling, Etc.

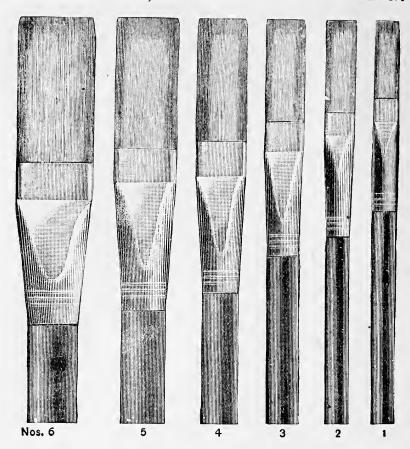
(See Illustration on page 173.)

#### POLISHED HANDLES. TIN FERRULES.

No.	1p	er dozen,	\$1.10	No.	4per	dozen,	\$1.65
"	2		1.30	4 4	5,	6.6	1.85
6.6	3		1.50	"	6	4.6	2.00

# BRUSHES FOR OIL PAINTING—Continued. EXTRAFINE BRISTLE BRUSHES—Continued.

## LANDSEER'S, FOR OIL PAINTING.

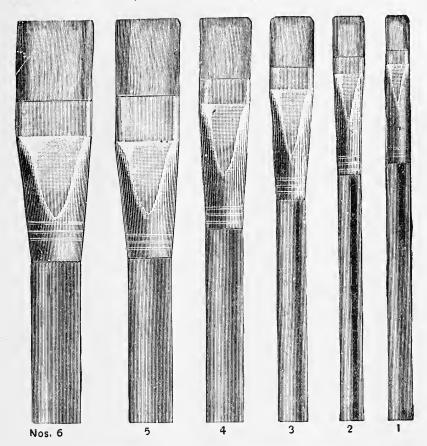


### Polished Handles. Tin Ferrules.

No.	1															 								. per	gross,	\$8.10
"	2															 										9.20
"	3											•				 			 							10.35
"	4						_									 			 						44	11.50
"	5															 			 						46	13.85
"	6															 			 						"	16.10
Ass	OT	t.	66	1.	]	V	0	s	1	ŧ	LO.	. (	G.			 			 					_	"	11 50

BRUSHES FOR OIL PAINTING—Continued. EXTRAFINE BRISTLE BRUSHES—Continued.

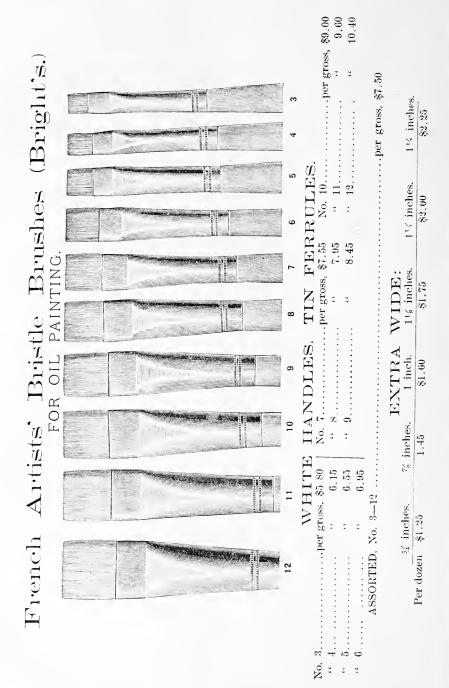
# BRIGHT'S, FOR OIL PAINTING.



### POLISHED HANDLES. TIN FERRULES.

No.	1.														 											$\operatorname{Per}$	gross,	\$8.10
																											6:	9.20
"																											61	10.35
۷,																												11.50
"																											66	13.85
"																												16.10
																											£ 6	11.50
Ass	SOL	t	90	ί,	1	O	S.	-	i.	t	O	•	) .				٠	 	 •	•	 	٠	•	•	• •			

### BRUSHES FOR OIL PAINTING—Continued.



### BRUSHES FOR OIL PAINTING—Continued.

# Extrafine Artists' Slanting Bristle Brushes.

FOR OIL PAINTING.

1			
No.	1	dozen,	\$2.25
**	2	"	2.40
	3		2.55
	4		2.70
	5	"	2.85
	62.0		3,00

## Extrafine Artists' Ox Hair Brushes.

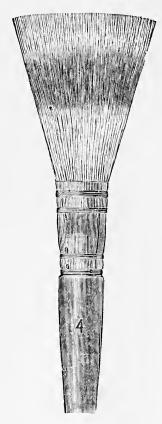
FOR OIL PAINTING.

### Round and Flat. Red Polished Handles. Tin Ferrules.

	1. You. pe		\$3.85
"	25	"	4 35
"	36	"	4.80
"	4 <b>6</b>		5.55
"	5		6.00
"	6		7.20
	7	"	8 60
	8	" "	10.20
	9/Y		11.50
	10		13 40
	11/ <i>6</i>	"	15.30
" 1	12	. 6	17.25
	Assorted Nos. 1—12	* 6	9.00
	0		

### BRUSHES FOR OIL PAINTING-Continued.

## **EXTRAFINE ROUND BADGER BLENDERS**



#### PURE STOCK. FULL SIZES. FOR OIL PAINTING.

		Polished Ha	andles.	Wire	e Bound	Quills.		
No.	1	. per dozen,	\$1.75	No.	7	$\dots per$	dozen,	\$6.25
"	$2\ldots\ldots$	•	2.35	"	8		"	7.50
66	3	• f	3.00	"	9		4.6	8.75
	4				10			10.00
"	5		4.50	66	11			11.25
66	6		5.25		12		4.	12.50

# FLAT KNOTTED BADGER BLENDERS.

POLISHED HANDLES.

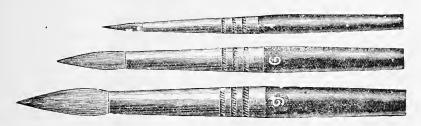
 $2, 2_{\frac{1}{2}}, 3, 3_{\frac{1}{2}}, 4, 4_{\frac{1}{2}}$  and 5 inches wide.....per inch, \$0 40

# BRUSHES & PENCILS FOR WATER COLOR PAINTING

## Extra Fine Red Sable Brushes,

FOR WATER COLOR PAINTING.

ROUND AND FLAT.



#### Black Polished Handles. Nickel Plated Ferrules.

No.	$0$ and $1 \dots$ per	doz.,	\$1	30	No.	. 7per	doz.,	\$6.05
"	2	"	1	<b>7</b> 5		8		7.80
"	3	**	2	20		9	"	9.75
66	4	"	2	.80	٠.	10		12.35
66	5	"	3	.90		11	"	15.15
66	6	66	4	. 60	٠.	12	"	19.45

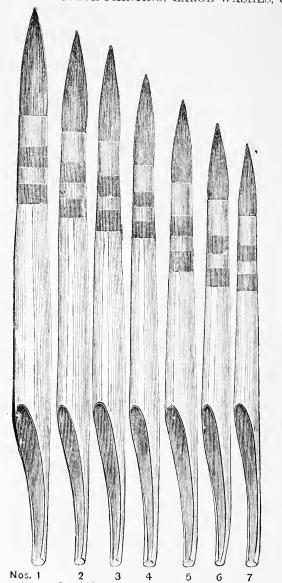
# Extra Fine Red Sable Miniature Pencils.

FOR WATER COLOR PAINTING. IN QUILLS.

(See Illustration page 186.)

No.	1		$\dots$ per	dozen,	\$1.25	No.	$5\dots$	$\dots per$	dozen,	\$4.20
"	2.			۲,	1.50	"	6		"	5.40
"	3.	. <b></b> .			2.35		7		"	7.10
66	4			٠,	3.35	66	8		"	9.20
			Assort	ed, Nos	. 1 to 8.		per da	zen, \$4.	25	

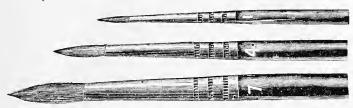
# EXTRAFINE RED SABLE SWAN QUILL PENCILS FOR WATER COLOR PAINTING, LARGE WASHES, &c.



	Nos.		3	4	5	6	7	
No.	1	per dozen	\$35 00 1	X.	T	-	15.50 (1.50.55	and an
4.6	2	Trea donient	20.00	3.4.7.			per dozen	
**	9	٠,,	30.00		0		. "	16.00
	9	••	26.75		7			14.00

## EXTRA FINE RUSSIAN SABLE BRUSHES,

BLACK POLISHED HANDLES. NICKEL PLATED FERRULES.



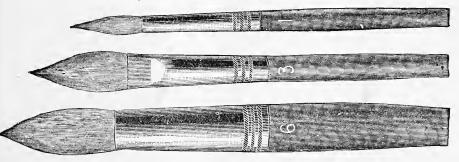
#### ROUND AND FLAT.

				OIAD VI					
No.	0 and 1 7	7 pēr	dozen,	\$0.80	No.	6	per	dozen,	\$1.80
	2			0.95	٠.	7	2.0	6.6	2.50
	3,		4.6	1,00		8	2.5		3.00
	4	1.0	4.4	1.20			3.5		1.00
+ /	5	1.2	**	1.40	1		4.0	* *	5.00
	, 3								

## Extra Fine Siberian Wash Brushes,

FOR WATER COLOR PAINTING.

FOR LARGE WASHES, POLISHED HANDLES, NICKEL PLATED FERRULES



#### ROUND AND FLAT.

No.	1per	dozen,	\$1.75 ]	No.	4 per	dozen,	\$3.00
* *	2	4.4	2.00	6.6	5		3.70
	3	•	2.35		6	• •	4.90

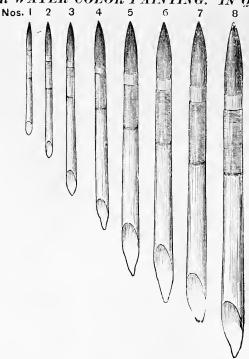
## Extra Fine Siberian Wash Brushes, Double End

FOR WATER COLOR PAINTING.

FOR LARGE WASHES, POLISHED HANDLES, NICKEL PLATED FERRULES

	NOOND AND I LAT.							
$N_0$	1per	dozen.	\$1.00					
4.4	2		5.00					
11	3		6.00					

# CAMEL HAIR PENCILS.



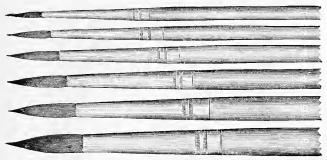
V									
A. FINEST QUALITY.									
No. 1	gross,	\$7.20 8.00							
" 3 <b>Y</b> " " 4.25 " 7		8.80							
" 3, Y " 4.25 " 7 [0]. " 4 5.70 " 8 [0].		9.60							
Assorted, Nos. 1 to 8per gross, \$6.25									
B. FINE QUALITY.									
No. 1	gross,	\$5.00							
	'	5.60							
" 3 " 3.00		6.20							
" 4 " 4.00   " 8	4.6	6.75							
Asserted, Nos. 1 to 8\$4.40									
C. ORDINARY QUALITY.									
No. 1per gross, \$1.40   No. 5per	gross,	\$3.35							
" 2 1.70   " 6		3.75							
" 3 " 2.00   " 7	• •	4.15							
" 4 " 2.70	• •	4.50							
Assorted, Nos. 1 to 8\$2.90									
CAMEL HAIR SWAN QUILL PER	VCI	LS.							

## CAMEL HAIR SWAN QUILL PENCILS FOR WATER COLOR PAINTING, LARGE WASHES, &c.

		(See	mustranio	ı on ı	page 184.	1		
No.	1 <b>57.0</b> pe	r dozen	, \$7, 25	No.	54	.0per	dozen,	\$2,45
4.6	29.5		5.80		$6, \dots$	/ <b>ડ</b> "	**	1 (30)
•:	3 <b>Y</b> . <b>6</b>	4 6	4.60	66	7	(.3	+ 6	1.45
6.6	4 ?	6.1	2 65			. 4		

## CAMEL HAIR BRUSHES.

FOR WATER COLOR PAINTING.



ROUND AND FLAT. POLISHED HANDLES.

EXTRA	FINE	QUALITY	(Nickel	Plated	Ferrules.)
N. 1 6			. , 9	•	0.45

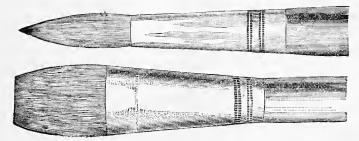
No.	1 <b>b</b> per	gross,	\$7.25	No.	4	7 1	per gros	8s, 9.15
	2 7		7.90		5	1.2		10.00
"	3							
	Assorte	d. No	s. 1 to 6	1	er gross	\$ \$9 00		

FINE QUALITY (Tin Ferrules.)

			£					3.7	
No.	15	per	gross,	\$4.45	No.	44	<b>3</b>	.per gross,	\$6.85
6.6	2 6		"	5.25	66	5	7	. "	7.55
4.6	3	7	"	6.20	"	6	ι ψ	. "	8.70
		Assort	ed. No	s. 1 to 6	r	er gross	. \$6, 50		

## Extra Fine French Camel Hair Laquering Brushes.

FOR VARNISHING. ALSO USED IN WATER COLOR PAINTING FOR LARGE WASHES.



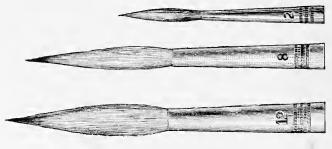
POLISHED HANDLES. TIN FERRULES.

	ROUND					FLAT		
No.	1pe	er gross,	\$12.15	$^{3}$ g ii	ich wi	de <b>/0</b> pe	r gross,	\$12.15
6.4	2	4.4	13.50	13				13.50
4.6	3(5		15.75	5,	* *		4.6	15.75
6.6	466		18.90	3,1		1.6.	6.6	18.90
	5 2.0		21.60	7/8		2 . 0	h h	21.60
"	62.2	4.4	25.65	1	6.6	2	6.6	25.65

# SUNDRY BRUSHES.

# Extra Fine Black Sable Lettering Pencils

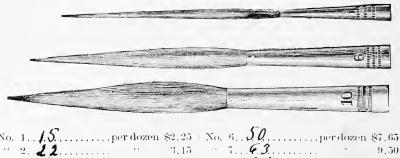
IN NICKEL PLATED FERRULES.



No.	1. <b>//.</b> pēr	dozen,	\$1.60	No. 6	dozen,	\$6.50
16	2/.5	• •		· 76 O		
6.5	3 2.2	1 *		" 8 <b>8</b> . <b>0</b>		
	T	• •	4.30	" 10 <b>9.5</b> "		13.50
- (	5 <b>3.5</b>		5,40	· 12 <b>/,2.\$</b>	• •	18.00

# Extra Fine Black Sable Striping Pencils.

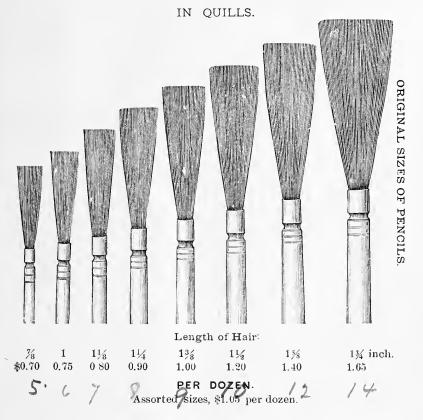
IN NICKEL PLATED FERRULES.



No.	1	l. V	, per dozen	\$3.25	2/0.	-6 <b>у. у</b> р	er dozer	1 \$7.65
	2.	2 2		3.15		163		9.50
4	3.	2 6		1,00	+ 6	880		12.15
4	4	3.3		5,00	٠.	10/,00		14.85
4.5	5	¥3	••	6.39		12/.3.5		20.25

#### SUNDRY BRUSHES—Continued.

# Extra Fine French Camel Hair Stripers or Banders.



## Extra Fine Square Camel Hair Swan Quill Striping Pencils.



These Pencils are all the same thickness, but are furnished different lengths of hair.

Length of	hair,	¼, ¾, 1 and 1¼ inchper	dozen,	\$0.90
66	6.6	1½, 1¾ and 2 inch	6.4	1.10
4.6	• •	2¼ inches	4.6	1.30

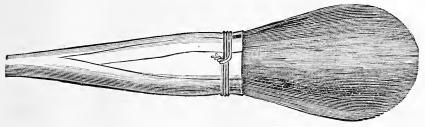
### SUNDRY BRUSHES—Continued.

(f) Original S	Size of No. 14.	<b>Min</b> unacari	off)	30	14.90
TER				57	35.90
SAC				90	33,30
				18	38.75
HA)				16	25.15
WIRE BOUND QUILLS, WOOD HANDLES,				14	21.60
AM.				13	16.15
O H				10	12.00
				œ	9.30
RE BO	Y			9	6.60
% F wire				4	÷.86
				Gž Č	\$3.45
SUPERIOR FRENCH CAMEL HAIR DUSTERS.  WIRE BOUND QUILLS, WOOD HANDLES.				square No	
S	Pullation Resident	Original Size o	of No. 13.	Pointed or square No.	Per dozen.

SUNDRY BRUSHES-Continue!

## SUPERIOR FRENCH CAMEL HAIR DUSTERS

Wire Bound Quills. Round Point.



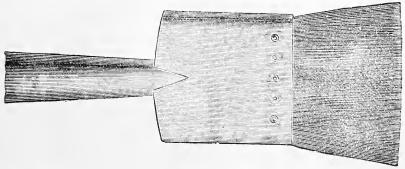
ORIGINAL SIZE OF 6 QUILL DUSTER.

	2 quills	3 quills	4 quills	5 quills	6 quills	8 quills
Per dozen.	\$2.25	3.00	4.00	5.50	7.50	11.00

## SUPERIOR CAMEL HAIR GILDERS TIPS.

## FINE FITCH FLOWING BRUSHES.

IN TIN, CEDAR WOOD HANDLE.

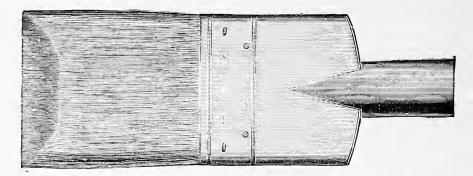


Single Thick, 1, 1½, 2, 2½, 3, 3½ and 4 inches wide. per inch \$0.22 Double Thick, 1, 1½, 2, 2½, 3, 3½ and 4 inches wide. "0.33 The same, chiseled, 6c. more per inch.

SUNDRY BRUSHES—Continued.

# CHISELED BRISTLE FLOWING BRUSHES.

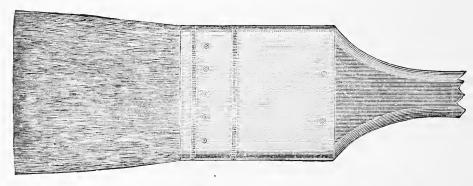
SET IN GLUE, IN TIN AND POLISHED HANDLES.



Single Thick, 1,  $1\frac{1}{2}$ , 2,  $2\frac{1}{2}$  and 3 inches wide....per inch, \$0.22 Double Thick, 1,  $1\frac{1}{2}$ , 2,  $2\frac{1}{2}$  and 3 inches wide..... " 0.30

## FLAT BRISTLE VARNISH BRUSHES.

SET IN GLUE. PLAIN HANDLES.



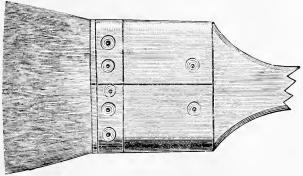
1 i	nehper	dozen,	\$1.20	3 in	che	s	er doze	n, \$4.50
$1\frac{1}{2}$			1.80	$3_{2}^{1}$	66		"	5.40
2			2.40	-, <b>1</b> ;	44.		"	6.25
01 -2		"	3.60					

#### SUNDRY BRUSHES.—Continued.

EXTRA FINE

### CAMEL HAIR MOTTLING BRUSHES.

IN TIN. SHORT CEDAR HANDLES.

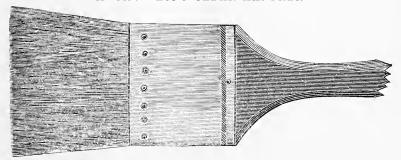


1 inch	wide	e	 	 					 					 		per	dozen,	\$2.50
$1\frac{1}{2}$	4.4			 		٠.	 		 		 			 		 •	4.4	4.00
2 ~	44		 	 	 		 		 	 				 			4.6	5.50
21/6	"			 	 				 	 				 			4 4	9.00
3	" "																	11.50

#### EXTRA FINE

### CAMEL HAIR COLOR BRUSHES.

IN TIN. LONG CEDAR HANDLES.



1	inch wide	e			 			 											. per	dozen,	\$4.00
11/					 	٠.		 				 								• •	6.00
2′′																					8.50
21/2	"																			4 >	12.00
3	٠.																				15.00

### ORDINARY BRONZING BRUSHES.

(GOLD PAINT BRUSHES.) SHORT TIN HANDLES.

	(See Illustration on page 6.)	
Per gross		\$2.00

## ART PUBLICATIONS.

# Handbooks on the Fine Arts,

Published by WINSOR & NEWTON, Limited, London.

WITH ILUSTRATIONS.

PAPER COVERS.

#### EACH. - 25 CENTS.

- No. 1. Warren's Half-hour Lectures on Drawing and Painting.
  - 2. Rowbotham's Art of Sketching from Nature.
  - " 3. Rowbotham's Art of Landscape Painting in Water Colors.
  - ·· 4. Penley's System of Water Color Painting.
  - .. 5. Carmichael's Art of Marine Painting in Water Colors.
  - ·· 6. Hatton's Hints for Sketching in Water Colors from Nature.
  - .. 7. Merrifield's Art of Portrait Painting in Water Colors.
  - " 8. Day's Art of Miniature Painting.
  - · 9. Duffield's Art of Flower Painting in Water Colors.
  - " 10. Williams' Art of Landscape Painting in Oil Colors, with Instructions for the Mixing and Composition of Tints.
  - " 11. Murray's Art of Portrait Painting in Oil Colors.
  - · 12. Carmichael's Art of Marine Painting in Oil Colors.
  - " 13. Penley's Elements of Perspective.
  - " 14. Burbidge's Principles of Drawing Flowers and Plants.
  - · 15. Laing's Manual of Illumination.
  - " 17. Weigall's Art of Figure Drawing.
  - " 18. Warren's Artistic Treatise on the Human Figure.
  - " 19. Warren's Artistic Anatomy of the Human Figure.
  - " 20. Hawkins' Anatomy of the Dog and Deer.
  - " 21. Hawkins Anatomy of the Horse.
  - " 23. Murray's Art of Drawing in Colored Pastel Crayons.

#### ART PUBLICATIONS—Continued.

# Handbooks published by Winsor & Newton, Limited, London.

- No. 24. Goodwin's Art of Mural Decoration.
  - " 25. Williams' Transparency Painting on Linen.
- " 26. Groom's Painting on Glass for Magic Lanterns, etc.
- " 27. Martel's Principles of Colouring in Painting.
- " 28. Martel's Principles of Form in Ornamental Art.
- " 29. Gild's Art of Wood Engraving.
- " 30. Mogford's Instructions for Cleaning, Repairing, Lining and Restoring Oil Paintings.
- " 32. Hawkins' Comparative Anatomy, as applied to the purposes of Artists and Amateurs.
- " 33. Robertson's Art of Etching on Copper.
- " 34. Robertson's Art of Painting on China, with a Chapter on Terra Cotta Painting in Oil and Water Colors.
- " 35. Runciman's Rules of Perspective.
- "36. Wallis' Water Color Sketcher's Manual, containing Dictionary of Mixed Tints and Combinations of Water Colors for all subjects in Landscape Painting.
- "37. Muckley's Flower Painting in Oil Colors (with Colored Illustrations).
- " 38. Parkes' Gothic Architecture.
- "39. Muckley's Fruit and Still Life Painting in Oil and Water Colors (with Colored Illustrations).
- " 40. Robertson's Pen-and-Ink Drawing.
- " 41. Delamotte's Trees, and How to Draw them.
- "42. Davis on the Interior Decoration of Dwelling Houses (with Illustrations of Colors suitable for Rooms).
- "43. Taylor's Description of Modern Water Color Pigments, Illustrated with Washes of Seventy-two Colors, graduated by hand on Whatman's Drawing Paper.
- "44. Gullick's Oil Painting on Glass, including Painting on Mirrors, Windows, &c.

#### ART PUBLICATIONS—Continued.

### Handbooks published by Winsor & Newton, Limited, CONTINUED.

#### BOUND IN CLOTH. EACH, \$1.25

Sketching from Nature Comprising the Art of Sketching from Nature and Hints for Sketching in Water Colors from Nature. Landscape Painting in Water Colors. Comprising the Art of Landscape Painting in Water Colors and A System of Water Color Painting. Marine Painting. Comprising Marine Painting in Water Colors and Marine Painting in Oil Colors.

Portrait Painting. Comprising the Art of Portrait Painting in Water Colors

and The Art of Portrait Painting in Oil Colors. Figure Drawing.—Comprising the Art of Figure Drawing and Artistic Treaties on the Human Figure.

Comprising Transparency Painting on Linen, and Transparency Painting.

Transparent Painting on Glass Artistic Anatomy of Animals Comprising Artistic Anatomy of Cattle and

Sheep and Artistic Anatomy of the Horse.

Illumination—Comprising Manual of Illumination and Companion.

Perspective.—Comprising Elements of Perspective and Drawing Models and their Uses.

# George Rowney & Co.'s Handbooks on the Fine Orts.

#### PAPER COVERS, WITH ILLUSTRATIONS, EACH, 35c.

No. 1. Guide to Animal Drawing
2. Outde to indifficating and bussai ranking
5. Onlide to Figure 1 and ting in water Colors by Sydney 1. with croft
4. Other to sketching from Pattire in Water Colors by E. C. Miles
" 5. Guide to Water Color Painting By R. B. Noble
6 Guide to Oil Painting
7 Guide to Oil Painting (Landscape from Nature)By A. Clint
* S Guide to Light and Shade Drawing
" 9. Guide to Pencil and Chalk DrawingRy G. Harley
' 10 Guide to Pictorial Art
" 11 Guide to Pictorial Perspective
12. Guide to Figure Drawing
' 13 . Guide to Flower Painting in Water Colors By G. Rosenberg
' 14 Guide to Painting on Glass
' 15. Guide ty Miniature Painting and Coloring Photographs.
By J. S. Templeton
16 . Hints for Sketching Trees from Nature in Water Colors.
By Thomas Hatton
' 17 . Hints on Sketching from Nature. Part I By N. E. Green ' 18 ' ' ' ' ' ' ' ' ' ' II By N. E. Green ' 19 ' ' ' ' ' ' ' ' ' ' ' ' ' III By N. E. Green
18 " H By N. E. Green
" 19 " " " " " " " By N. E. Green
* 20. On the Materials used in Painting By Charles Martel
With Remarks on Varnishing and Cleaning Pictures
"21. Principles of Perspective By Henry Lewis
" 22. Guide to Modelling and Sculpture

For Handbooks on China Painting see page 47.

## ARTICLES FOR DECORATING.

# COMPOSITION PLAQUES

(PAPIER MACHÉ.)

PREPARED FOR OIL AND WATER COLOR PAINTING.

### WHITE, ROUND.

6 i	nche	espe	er dozen.	\$1.80	14	inches	3	per dozen,	\$5.60
7	"		• •	2.10	16	* 4			7.00
8	4.4			2.50	18				9.80
9	"		4.4	2.90	20				15.00
10	"		4.4	3.20	22				18.00
12			4.4	4.20	24			"	21.00

### WHITE, OVAL.

8	inche	espe	r dozen,	\$2.50	13	inche	spe	r dozen,	\$4.90
10	"		4.6	3.20	15	4.6		6.6	6.30
11	"		"	3,75	17	4.6		" "	8.40

# BRASS PLAQUES.



#### Having a Dull Centre, Highly Burnished and Embossed Rim.

3	inche	sper	dozen,	\$1.15	9 i	inche	speı	dozen,	\$3.75
4	"			1.40	10	"			4.15
5	"		4.6	1.75	12	4.6		6.4	5.65
6	"		6.6	2.25	14	6 6		* 4	8.25
7	4.6		"	2.75	16	"		"	11.25
8	4.6		4.6	2 85					

### ARTICLES FOR DECORATING—Continued.

# FROSTED GLASS PLAQUES.

(ALSO CALLED PORCELAIN PLAQUES.)

### ROUND, ACID ROUGHED.

5	inches	sper d	lozen,	\$1.50
6	"	***************************************	"	1.90
7	4.4		"	2.50
8	"		"	3.00
9	4.4		"	4.35
10	"		4.4	4.80
11	"		6.6	6.40
12	"	***************************************	"	7.50
13	"		" "	9.00
14	"		4.4	10.15
15	4.4		"	13.25
16			4 4	16.15
18	4.4		"	19.50

### SCALLOPPED, ACID ROUGHED.

8	inche	sper d	lozen,	\$3.60
10	"		"	5.40
		***************************************	"	8.25
14	4.6		"	11.25

### SHELL-SHAPED, ACID ROUGHED.

6	inches	per do	zen, \$5.00
8	"		7.00
			8.00
10	4 6		10.00
12	4.6		13.50

### OCTAGON-SHAPED, ACID ROUGHED.

8	inche	sper d	lozen,	\$6.00
10	"	***************************************	"	8.50
12	" "		"	12.00
14	4.4		14	16.00

### ARTICLES FOR DECORATING—Continued.

# Ground Glass Panels.

Sizes.	Plate Glass 1/2 inch bevel.	Milk Glass ¼ inch bevel.	Milk Glass unbeveled.
3x4each	\$0.15	\$0.17	\$0.13
3x5"	0.18	0.21	0.16
3x6,,"	0.24	0.25	0.18
3x8"	0.26	0.31	0.13
4x4	0.18	0.21	0.16
4:6	0.26	0.31	0.10
4x8"	0.30	0.34	0.25
4x10"	0.38	0.43	0.31
4x12"	0.45	0.50	0.38
5x5	0.26	0.31	0.22
5x7	0.34	0.38	0.28
5x8"	0.38	0.42	0.31
5x10"	0.45	0.50	0.38
5x12"	0.53	0 60	0.43
6x6"	0.34	0.38	0.28
6x8"	0.45	0.50	0.38
6x10	0.53	0.60	0.43
6x12	0.63	0.71	0.53
7x7,	0.45	0.50	0.38
7x10	0.60	0.67	0.50
1210	0.75	0.85	0.63
1212.	0.85	0.92	0.68
1214	0.60	0.67	0.50
0.0	0.71	0.80	0.59
6.2.10	0.86	0.96	0.72
0.812	1.00	1.13	0.83
0X14	1.13	1.25	0.03
0.0.10	1.00	1.13	0.83
10.210	1.13	1.25	0.93
10.21~	1.23	1.37	1 03
10214	1.46	1.63	1.21
10x16	1.66	1.88	1.43
10x10	1.83	2.05	1.50
10x20	1.38	1.54	1.17
12x12	2.05	2.29	1.71
!4x14	a.00	ప. ప9	1.71

#### ARTICLES FOR DECORATING-Continued.

# Plate Plass Screens.

Sold in sets of three smooth plateglass Panels with bevelled edges, and holes for tying them together with silk cord or ribbon, which then forms the screen.

				L 01 40
4x 8 i	nche		per se	
5x10	• •	 		1.60
6x12				
7x12	: 6	 		2.60

### BLACK POLISHED WOOD PANELS.

4x8 incheseach \$	30.40 + 9x18 in	cheseach	\$0.65
5x10 ''''	0.40 - 9x20		0.70
6x10 ''''	0.40   10x20		0.90
5x12 ''''	0.40 10x24		1.00
6x12 ''''	0.48   11x22		1.10
6x14 · · · · · · · · · · · · · · · · · · ·	$0.48 \mid 12x20$		1.20
6x16	0.50   12x24		1.40
8x12 ""	0.50 - 14x20		1.40
7x14 ""	$0.50 \mid 14x24$		1.60
7x15 " "	0.50   14x29		2.50
6x18 ""	0.55 - 16x20		1.80
8x14	$0.55 \mid 15x22$		2.10
8x16 ''''	0.60   12x28		2.10
8x18 " "	0.65   13x32		2.50
8x20 ''	0.65   18x24	"	2.50

### JAPANNED METAL PANELS.

4x6	each	\$0.10	6x12	each	\$0.20
4x8	6.4	0.12	7x14	4.6	0.24
4x9		0.14	8x16	4.6	0.37
5x10	4.4	0.14	9x18	"	0.44
5x12	4 6	0.18			

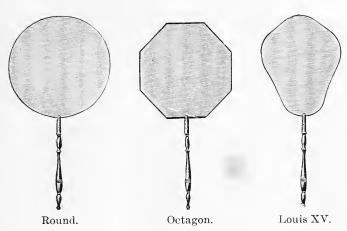
SPECIAL SIZES MADE TO ORDER.

### JAPANNED SIGN PLATES.

10x14,	Light.	 pe	r doz.	\$1.25	20x28	Heav	yp	er doz	\$15.00
12x17	14	 	**	4.00	24x36			4.	22.00
14x20	+ 4	 		5.00	28x42	* *		44	30.00
18x24	• 6	 	4 1	7.75	28x56	1.4		**	33.00

#### ARTICLES FOR DECORATING—Continued.

## ROCOCO FANS.



Made of superfine Bolting Cloth in Metal Rim, with fancy shaped turned wood handle. Metal Rim and Handle are heavily gilt.

LENGTH OF FAN WITH HANDLE 17 INCHES.

## CANVAS BLOTTERS.

Made of Blotting Paper in Canvas Cover for Decorating. The
Cover and Pockets for Paper, Envelopes etc.
are leather bound.

# WIRE EASELS. PICTURE EASELS, TURK'S HEAD PATTERN.



	Size. $4\frac{1}{2}$ in	ch hig	:he	ach		Gold Plate \$0.14
1	5½			٠.	0.08	0.15
2	$6\frac{1}{2}$	• •		٠.	0.10	0.20
3	81/2	,			0.12	0,25
4	11	• •			0.18	0.35
5	121/2			4.6	0.25	0.50

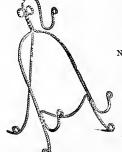
### PICTURE EASELS, RUSTIC PATTERN.



				Gold Plate
0	5 inc	h high	each \$0.07	\$0.14
1	6		0.08	0.15
2	7	**	0.10	0.20
3	9		0.12	0.25
4	11½		0.18	0.35
5	13		0,25	0.50

### Plate Easels.

No.	Plate.		White.	Gold Plate.
0	$\dots 6$ to $6\frac{1}{2}$	inch diameach	\$0.16	\$9.30
1			0.16	0.30
5	8 to 8½		0.18	0.35
8	9 to 9½		0.18	0.35



## CUP AND SAUCER EASELS.

No	To hold Saucer.						White.	Gold Plate.
0	 .5 ieh	diam				each.	\$0.20	<b>ş</b> э, <b>8</b> 5
1	 .514						0.20	0.37
2	 .6	• •			· • • ·		0.22	0.40
3	 .61/2						0.22	0,43

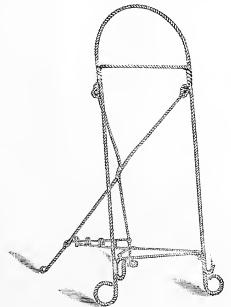
#### WIRE EASELS—Continued.

## SCROLL PLAQUE EASELS.



	To hold Plaqu	ie.			White.	Gold Plate
No.	$06$ to $6\frac{1}{2}$	inches in	diameter	 .each,	\$0.20	\$0.40
"	$17$ to $7\frac{1}{2}$	4.6	"	 . "	0.25	0.50
"	$28$ to $8\frac{1}{2}$	44	"	 . "	0.30	0.60
"	$39$ to $9\frac{1}{2}$	6.6	"	 . "	0.35	0.70
6.6	410 to 101/6	6.6	"	 "	0.40	0.80

## ARTISTS' TABLE EASELS.

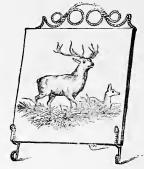


A large Easel, 6½ inches wide, 18 inches long.

For Fanels and larger rectures.		
White Metal	each,	\$0.60
Gold Plata	66	1 90

#### WIRE EASELS - Continued.

### TILE\*EASELS.



		" HILLE.	Citit I late.
For 6x6 Tile	each	\$0.30	\$0.60
" 8x8 "			0.90

### BANNER RODS.

Rustic	Pattern,	Finely	gilt.	Extra	heavy.	

10	inches	; <i></i> .	 	 	per dozen	\$2.50
12	"		 	 		3.00

### BANNER STANDS.

Rustic Pattern. Rim Cone Base. Fancy Shaft. Finely gilt.

17 inches, including Base.....per dozen \$9.00

## CHAIN PLAQUE HANGERS.

No.	1.	For Plac	ques from	5— 7	inches	per	dozen	\$2.50
"	2.			7-10	+ 4		" "	3.00
"	3.		44	8-12			**	3.60
"	4.	6.6	4.4	11—15	٠.		+ 4	4.20
4 4	5.	4.6	6.6	12—18	• •		4.4	5.50

## IMPROVED PLAQUE HANGERS.

				Wit	h Spir	al Spr	ing G	uards.		White.	Brass
1	No.	0	For 6 to	7 inches	Plaque	e			each,	\$0.12	\$0.14
	"	1	" 8 "	9 ''					. "	0.13	0.15
	"	2	" 10 "	11 ''	* *				. "	0.15	0.18
	"	3	" 12 "	13 ''	4.6				. "	0.18	0.20
	"	4	" 14 "	15 ''					. "	0.22	0.27
	4.4	5	" 16 "	18 ''						0.25	0.33

### STUDIES.

We always have a large assortment of the latest French and German studies but as we receive continually fresh supplies of new studies and drop old ones, a printed Price List would not hold good for any length of time. We, therefore, request buyers to examine our assortment and make their selection whenever they are in New York.



# Our New Catalogue

# White China for Amateur Decorating.

## BAWO & DOTTER.

26, 28, 30 & 32 BARCLAY ST., NEW YORK.

French China Stamped "ELITE."



Carries with it a guarantee of finest quality. . . . Is carried by leading dealers everywhere.

. . . If the Dealer in your town or vicinity has not a full assortment in stock of . . . China Stamped "Elite" ask him to write us for Catalogue.

#### >>>> WE CARRY THE NEWEST SHAPES AND STYLES

The best Products of all the Celebrated Foreign Factories also carried in stock .-

#### WE SELL ONLY TO DEALERS.

### BAWO & DOTTER.

26, 28, 30 & 32 Barclay St., New York.

#### FACTORIES:

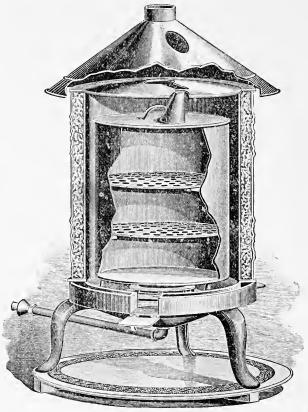
LIMOGES, FRANCE.
STEINSCHOENAU, BOHEMIA.
CARLSBAD,



#### THE NEW AND IMPROVED

#### WILKE KILN.

For Firing Decorated China and Glass with Natural, Artificial or Illuminating Gas or Gasoline.



Easy to handle. Full directions for firing furnished with each Kiln that are so easily understood that the merest amateur can operate it without any previous knowledge of this branch of the work

Has the largest combustion chamber.

Is the only kiln using a non-conducting cylinder.

Economy in the consumption of gas, lowest on record. It is an unqualified success, not only in this country, but in Europe.

The new graduated burner will do the most hard work in the briefest time, and use every cubic inch of gas consumed to the best advantage.

Constructed on practical principles, by practical artisans, in the only thoroughly equipped plant for the manufacture of portable kilns in the United States.

An economical and efficient device having a world-wide reputation for beautiful work.

A marvel of simplicity and cleanliness.

Used exclusively by the Manufacturers of all the China Paints imported into this country. Also in use and recommended highly by the best Amateur and Professional Artists in every city in the United States and Europe.

Its simplicity of construction and the positive character of the service performed by it, have given it pre-eminence.

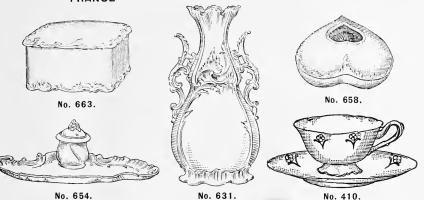
#### IMPROVED THROUGHOUT, SIMPLE, ACCURATE, DURABLE, RELIABLE.

There is absolutely nothing that pays a better profit than china firing. China painting being on the increase, firing is necessarily to be done more extensively than ever. You need a Kiln. Why not buy it now and become established in the work in the community in which you live?

Manufactured by F. A. WILKE, Richmond, Indiana, U. S. A.

### WHITE CHINA FOR DECORATING.

D. & Co. TRADE MARK STAMPED ON EACH PIECE.



LARGE STOCK OF NOVELTIES ALWAYS ON HAND.

We will gladly furnish to any dealer upon application our Illustrated Catalogue, containing 650 cuts.

NOTICE TO AMATEUR DECORATORS.

As we sell to the trade only we request you to kindly order through your nearest local dealer.

ENDEMANN & CHURCHILL, 50 Murray St., NEW YORK.
SOLE AGENTS FOR THE UNITED STATES.



## This Is To Indicate

that we are producing the finest models in **Belleek Porcelain** ever designed for

# The Amateur Decorator.

The most delicate fabric, combined with the most perfect glaze for the development of color effects, makes our Belleek of the highest desirability for the

AMATEUR ARTIST.

The Ceramic Ort Co.,

TRENTON, N. J.

ILLUSTRATED CATALOGUES
. TO AMATEURS AND DEALERS.

## THE ART INTERCHANGE

The Oldest, Best and Most Progressive Art and Household Monthly Magazine.



Study of Violets-Water Colors. Size 812x35 inches. Price 50c, if sold singly.

Indispensable to Art Workers and an invaluable guide in all Branches of Home Decoration.

#### NO HOME COMPLETE WITHOUT IT.

Each number lavishly and beautifully illustrated and accompanied by large full-sized design supplements and exquisite facsimilies of oil and watercolor paintings. 35c. per copy, at all dealers. Yearly Subscription \$4.00. Trial, three months, \$1.00.

Special Offer. Every one remitting NOW \$4.00 for one year's subscription will receive FREE, as a premium, 6 attractive 1896 Nos. of THE ART INTERCHANGE, all beautifully illustrated and full of most valuable information on art matters, and practical suggestions in all branches of Home Decoration, together with 12 superb colored pictures and 12 design supplements. This generous offer includes the beautiful companion pictures, Fansics and Violets, each 8x35 in. in size. Or you may remit \$1.00 NOW for this special Offer, with privilege of sending; \$3.00 later for a full year's subscription.

Or for \$2.00 you will receive THE ART INTERCHANGE for six months (April to Sept. 1897) and will get in addition FREE the Jan., Feb. and March 1897 numbers, thus getting nine months for \$2.00. These offers are so liberal that you must subscribe at once or you will be too late.



Pansies-Water Colors. Size 8x35 inches. Companion to the Violets. Price 50 ets. if sold singly.

### FOR A LIMITED TIME : :

We will send for only 25 cents to any one mentioning this catalogue a copy of THE ART INTERCHANGE, containing two design supplements and the two superb color plates shown in this advertisement. Illustrated Catalogue and 1897 Prospectus free.

ART INTERCHANGE, 152 W. 23rd St., NEW YORK.



TRADE MARK

#### T&V

ON WHITE CHINA

## VOGT & DOSE,

IMPORTERS OF



# FRENCH CHINA,

43 BARCLAY STREET, NEW YORK.

SOLE AGENTS OF

TRESSEMANES VOGT,

MANUFACTURERS

LIMOGES,-

FRANCE.



### FOR GILDING

on the White Glaze of High Grade China and Belleek Ware

---USE---

A. SARTORIUS & CO.'S

# Mat Roman Gold or Fluxed Vitro Water Gold.

THESE SUPERIOR GOLD PREPARATIONS ARE

MADE TO ADHERE FIRMLY TO HARD

GLAZES AFTER FIRING.

## MEMORANDUM.

# • I<u>NDEX. . .</u>

~»>>> <del>~~</del>

— ·	GE
Academy Boards	
Adhesive Metallic Medium	13
" Preparation	05
" Tape	43
Agate Tracers	72
" Illuminators	70
" Burnishers	72
Alloy	41
Alcohol Lamps	
Aluminium Leaf	
Aniseed Oil	
Articles for Decorating:	
Composition Plaques1	97
Brass Plaques	
Frosted Glass Plaques	
Ground Glass Panels	
Plate Glass Screens	
Black Polished Wood Panels	
Japanned Metal Panels	
"Sign Plates	
Rococo Fans	
Canvas Blotters	
	υı
Articles for Mineral Decoration:	
China Plaques	
Slabs, follong	
medamons, ovai	
round	
Dresden Faience Slabs	
Photograph Frames	
White Tiles	
Sleeve Buttons	
Art Publications	96
	47
Atomizers1	
Aurora Pearl	
" " Dust	
Balsam of Copaiba	
Banding Wheels54-	
Banner Rods2	
" Stands	04
Bars	
Black Board Crayons13	26
" Frosting	
66 Mirrors	

### INDEX—Continued.

		Page
	Sand Paper	
	ne Burnishers	
	Academy	
	Cloth	
Bone To	ols	
	nstruction	
	Tin	
-/	apanned Tin for China Colors in tube	
66		$\dots \dots 94-95-96-97$
6.6		ns120
66		pes121
6.6		99
	ahogany, for Water Colors in tubes.	
	f Lead Pencils	
	Slants	
	laques	
	Boards, French	
**		143
-	owders	
	Protector	
	g Liquid	
Brush C	ases	88
BRUSH	ES AND PENCILS:	
	r China Painting:	
a) Fo	· ·	100
	Printed Shaders	
	Tracers	
	Outliners or Letterers	
	Watch Dial Pencils	
	Trenton Tracers	
	ě	162
	Long Painting	
	Cut or Side Liners	
	Square Liners	
	9	
	Flat for Oiling Ground	
	Flat Lustre Brushes Tinting Brushes	166
	Fitchhair Stipplers	1.67
	Miniature Red Sable	
	Past Brushes, long	
	Flat Russian Sable	
	Square Russian Sable	
	Glass Brushes for Scouring Gold	

В	RUSHES AND PENCILS—Continued.
	b) For Oil Painting:
	Red Sable, round and flat
	" " extra large
	" " extra wide
	" " Riggers 17.
	" " Bright's
	" " Fanshaped
	Russian Sable, round and flat
	" " Brights
	" " extra wide
	Lyons' Hog Hair, round and flat
	" " Bright's
	Bristle, round and flat176
	" French, whitehandled
	extra large11
	"Fan shaped
	Lanuseers176
	Dright s173
	French, whitehandled
	extra wide
	" Slanting shape
	Badger Blenders
	" " flat, knotted
	c) For Water Color Painting:
	Red Sable Brushes, round and flat
	" " Miniature Pencils
	" " Swan quill "
	Russian Sable Brushes, round and flat
	Siberian Wash Brushes
	" " double end
	Camel Hair Pencils186
	" " Swan quill Pencils
	" " Brushes, round and flat
	" " Lacquering Brushes
	d) Sundry Brushes and Pencils:
	Black Sable Lettering188
	" " Striping
	Camelhair Striping
	Swan dum stribing
	Dusters190
	in quins
	Ginders Tips
	motung19e
	Color Brusiles
	Fitch Flowing 191 Bristle " 192
	Bristle ''
	varmsn
	Gold Paint Brushes

	PAGE
Burnishers',	Agate67-68-69-70-72
6.6	Bloodstone
Burnish Gold	d
Burnish Gold	d Size
	Sand
	er
	inum
	er
	um80
	ös
	91
-	91
_	ers
	ers or Scrapers
	85
	1
rapes	try
A. S.	& Co's., prepared Artists
66	Sketching83
	Absorbent
" W. &	N. British
Canvas moun	ted on Stretchers 84
Canvas Pins.	
Card Board	for Mounting141
	Edge141
Cases for Br	ushes
Celluloid	
Cement for I	Tending China 47
Ceramie Era	ser 46
Chairs	
Chalk Points	148
	ettes137
	ns
	es116
China Plaque	es
Chromo Phot	tography, Materials for
Clove Oil	
	ubes
College Color	Box
Color Cups	
	S
	5
COLORS:	1.00 70.44
	ina and Glass Painting:
	itrifiable Oil Colors in tubes
	ueller & Hennig's Dresden Oil Colors in tubes19–20
	itro Moist Water Colors in tubes21-22-23
$S_{ m I}$	oecial Overglaze Powder Colors24–25–26

COLORS-	Continued	Е
	China and Glass Painting—Continued.	
<i>a</i> , 101 C	Hancock's Overglaze Powder Colors	7
	German Overglaze Powder Colors	
	French Overglaze Powder Colors	
	Glass Colors	
	Transparent Relief Enamel Colors for Crystal Glass 3	
	Gouache Powder Colors	
	Royal Worcester Finish	
	Colored Relief Enamels	6
	White Relief Enamels	5
	Gold Relief Enamel Colors	
	Liquid Lustre Colors 3	7
	Underglaze Colors	8
	Liquid Bright Gold	
	" " Silver 3	9
	" " Platinum 3	9
	Essence for thinning Liquid Bright Gold 3	
	Mat Gold	0
	Hard Gold 4	
	Burnish Gold4	
	Burnish Silver	
	Gold Bronzes	
	Gold Alloy	1
	Gold Flux	1
	Burnisher's Putty 4	ı
	Relief Paste for Raised Gold22.4	
	Relief White for Liquid Bright Gold	
	Softening Material for Paste 4	
b) for O	oil Painting:	
	A. S. & Co's, Oil Colors in tubes	5
	W. & N. Oil Colors in tubes	8
	Schoenfeld's Oil Colors in tubes	0
	Butter Medium 86	0
	Moist Oleo Colors98–99–100	0
e) for W	Vater Color Painting:	
	Moist Oleo Colors	)
	Acme Water Colors for Coloring Photographs	5
	W. & N. Moist Water Colors in pans	3
	W & N. Water Colors in Cakes	
	W. & N. Water Colors in tubes	
	Schoenfeld's Water Colors in tubes109	
	A. S. & Co's. Liquid Water Colors	
	W. & N. Water Color Liquids11	
	Lustrous Metallic Aquarelle Colors118	5
d) Sund	ry Colors:	
	Acme Colors for Coloring Photographs	
	Liquid Tapestry108	
	Silicine Glass Colors	
	Moist Oleo Colors98–99–100	)

	1 21/12/
Composition Plaques	
Convex Glasses	
Crayon Box	
Crayon Holders	
Crayon Pencils	
Crayon Sauce	
Crayons, A. S. & Co.s.	
Conte's	
· Pastel	
** large Marking	
Crayons, Blackboard	
" American Colored	
Lemerciers	126
Crystal Pearl Covering	
Cups, Color	
" Glass, Oil	50
" Mixing	
· Tin Palette	
Curves, Irregular	
Diamond Dust	
Dividers, Proportional	
" Large Wood	
•• Brass	
Drawing Boards	
Drawing Inks	
Drawing Mounts	
Drawing Pens	
Dresden Thick Oil	45
Dusting Gold	$\dots \dots $
Dutch Metal	
Easels, Artists	92–93
"Sketching	93
" Wire	$\dots \dots 202-203-204$
Edges, Straight	151
Elephant Leaf	
Enamel, Oriental	7
Erasers, Canvas	
66 Color	62-63
Eraser, Liquid Ceramic	
Erasing Pins	
Erasing Knives	
Essence for Thinning Liquid Bright	
Faber's Pencils	
Faience Slabs	53
Fat Oil	45
Fixatif	137
Flitters	
Flock	
Florence Leaf	

	PAGE
Folding Palettes	86
Frosting	13
Gelatine	
German Boxes of Water Colors	
Gilders' Cushions	14
Gilders' Fat Oil	15
Gilders' Knives	66
Glass Brushes	72
Glass Composition	43
Glass Jars for Colors	50
Glass Medium	111
Glass Mullers	51
Glass Pearls	44
Glass Pots for China Colors	51
Glass Screens	200
Glass Slabs	51
Glasses, Convex	105
Glasses. Water, two lips	116
Glove Cleaners	149
Gold Alloy	41
Gold Bronzes for China Painting	40-41-42
Gold Cups and Shells	116
Gold Flux	41
Gold for China Painting	40-41-42
Gold Leaf	15
Gold Paint	$\dots 1-2-3-4-5-6$
Gold Size	15
Gold, Dusting	41-42
Gold. Liquid Bright	39
Gold. Mat and Hard	40
Gold, Vitro Water	
Greengold Dust	41–42
Grounding Oil	
Ground Glass Slabs	51
Gum. Liquid	<b> </b>
Gum Water	111-113
Hair Pencils (see Brushes).	
Handbooks on the fine Arts	47-194-195-196
Hard Gold	40
Higgins' Inks	
Holders for Chalk Points	148
Horn Palette Knives	61
Illuminators, Agate	68–69–70
Imitation Gold Leaf (Composition Leaf)	15
Indelible Process Liquid	
Inks for marking on China	40
Ink. Bourgeois	
66 Drawing	
" India in Sticks	114

	PAGI
Ink, India, Liquid	11-112-118
Ink and Pencil Erasers, Faber's	149
Ink Erasers, Faber's	149
Instruction Books on China and Glass Painting	
Instruments, Mathematical	57-158-159
Irregular Curves	
Japan Gold Size	15
Jars, Glass for China Colors	
Jewels	
Kilns	
Knives, Gilders'	66
44 Horn Palette	
"Steel Painting	64-65
"Erasing	62-63
" Steel Palette	
Lacquers	14
Lamp, Alcohol	40
Lavender Oil	
Lay Figures	90
Leads for Faber's Tubular Pencils	
Leads for Mathematical Instruments	
Lead Pencils, Faber's	
Liquid Ceramic Eraser	
Liquid for Lustre Painting	
Liquid Gum	
Malbutter	
Malsticks	
"Telescopic	
Manikins	90
Mat Gold	40
Mathematical Instruments156-1	
Medallions, China	
Metal Leaf	
Metallic Medium	
Metallies	
Mica	
Mirrors, Black	
Mixing Cups	
Mixtion	15
Moist Oleo Colors	.98-99-100
Monochromatic Boards	
Mounted Canvas	
Mounting Boards	
Mullers	
Murillo Boxes	
Natural Pastel Paper	
Nigrivorine Stomps	
Oleo Colors	
Oil Cups, Opal Glass	
Oil Gold Size	15

Oil Ske	etching Blocks 88
Oil Ske	etching Paper 88
Oils, A.	S. & Co 's for Oil Painting 8
	7. & N. for Oil Painting 8
" F1	rench for Oil Painting 85
Oils for	r China and Glass Painting:
	Spirits of Turpentine
	Fat Oil
	Dresden Thick Oil 44 Lavender Oil 44
	Oil of Cloves. 4
	Aniseed Oil
	Oil of Tar
	Spirits of Tar
	Balsam Copaiba
	Tinting Oil
	Taking Out Oil
	d Enamel
Outfits	for China Painting
	of Oleo Colors
66	for Oil Color Painting
66	of Lustrous Metallic Aquarelle Colors
66	for Crayon Drawing.
66	of Lead Pencils
66	for Pastellpainting
66	for Silicine Glasspainting
Oxgall.	
Oxydize	ed Metal Leaf
	<b>Crayon Box</b>
Palette	Cup, Tin 87
66	" Improved 87
Paintin	g Knives, Steel
Palette	Knives, Steel
Palettes	s, Chamois
66	China
• •	Wooden, large "Studio"
• •	Wooden, Folding
66	Wooden, Oval and Ohlong
66	for China Painting         49           """         in tin boxes         49
Panels,	
1 aners,	Black Polished Wood
66	Japanned Metal. 200
66	Tulip Wood, prepared for Oil painting
Pantog:	raphs

	Page
Paner	Oil Sketching
6,	Pastel
6.6	Natural Pastel
	Whatman's
• • •	Harding's
	French White
4.6	German White
	Torchon
. 6	White Torchon Board
4.6	Gelatine
4.6	French Tinted Crayon
	English Tinted Crayon
• 6	French Charcoal
4.6	Steinbach's
4.6	
"	White in Rolls
46	Eggshell
"	Tinted in Rolls
	Buff Colored Detail Drawing
•	French Tracing
6.	Italian Tracing
6.6	Transfer
	or Raised Gold
	Boards
	Canvas
	Crayons, A. S. & Co.'s Soft
66	" Wax
6.6	" Mengs'
4.6	" Background129
4.6	" Girault's Soft
6.6	"Extralarge Soft132
6.	•• Half hard132
6.6	" Hard133
	ine137
Pastel:	Paper
	Gold Leaf 15
	lovering 44
Pearl I	Oust 13
Pencils	, Hair, see Brushes.
66	Colored147
6.6	for Marking on China 46-134
Pencil	Sticks
Pens, I	0rawing
· · · · · · · · · · · · · · · · · · ·	or Gilding and Sketching on China 46
Perfect	ion Sauce
Pfleger	's Stretchers 82
Photog	raph Frames, Dresden Faience
Photo	Mounter113
Pins, E	rasing 62

#### 

			2 11(12)
Plaque	Hangers		204
Plaques	Brass		$\dots 197$
66	China		$\dots 52$
66	Composition		197
	Frostad Glass r	ound	198
66	rrosted Glass, 1	calloped	.198
66		hell-shaped	
46	" " C	Octagon	198
-	(	Octagon	20
	n, Liquid Bright		
66	Powder		
Pliers,	Canvas		400
Pocket	Boxes of Wate	r Colors	122
Pocket .	Rubbers		130
Porcelai	in Plaques		198
Portfoli	os		143
Pots. Gl	ass, for China Co	olors	51
Proport	ional Dividers		154
Ragged	Edge Cards		141
Rembra	ndt Boxes		122
Roberso	n's Medium		81
Rococo	Fans of Boltin	g Cloth	201
Rowney	's Handbooks		196
Royal V	Vorcester Fini	sh	34
Rubban	Plack Artists'		148
66	White Artists'		148
.6	White Artists		148
66	Burnt		1.10
66	Sponge		150
_	Pocket		1 10
• •	Kneaded		140
Rubber	Rollers		103
		Vitrifiable Oil Colors fired	18
66	66	Dresden China Oil Colors fired	20
66	66	Special Overglaze Powder Colors fired.	25
66	46	Gouache Powder Colors fired	34
Sand fo	r Scouring Go	ıd	47
Sand Pa	aper Blocks		136
Saucers	, Tinting		118
Scraper	s. Canvas		85
Schlagn	netal		15
Schoo	Paint Boxes (V	Vater Colors)	123
Senia. E	Roman		114
Shamm	v Skins		47
Sign Pl	ates. Japanned		200
Silicine	Glass Colors		. 101-102
Silvar	Liquid Bright		39
Sirver,	Powder for Chin	a	41
Silver I	oof	d	15
Suver I	lung and Shall	s	116
Suver C	aps and snens	S	110

	PAGE
Sketch Books, French Tinted Paper	146
" French White Paper	
English Tinted Paper	146
" Whatman's Paper	
" French Canvas Covered	145
Sketch Blocks, French Charcoal Paper	
" English Tinted Paper	145
" Whatman's Paper	144
" French Tinted Paper	144
" French White Paper	144
66 Oil Paper	85
Sketching Easels	
Sketching Umbrellas	
Slants, Boxwell	119
" Divided	
"Improved, with groove	119
"Centre	117
Slabs, Color	117
"Faience	53
" China	52
" India Ink	119
Sleevebuttons, China	53
Snail Pearl	13
Softening Material for Paste	43
Sponge Rubber	149
Spurs	56
Steel Frosting	13
Staffs, Umbrella	90
Stilts	56
Stomps, Nigrivorine Rubber	150
French Nigrivorine	150
"Variegated Paper	138
" Cork	138
" White Kid	138
"Yellow Leather	138
" Grey Paper	138
" Miniature, Paper	137
Stools	91
Straight Edges	
Stretchers	82
Studies	204
Tablets	141
Tablets Tape, Transparent Adhesive	
	143
Tape, Transparent Adhesive	14 <b>3</b> 103
Tape, Transparent Adhesive	143 103 103
Tape, Transparent Adhesive Tapestry Canvas Tapestry Colors	143 103 103 45
Tape, Transparent Adhesive Tapestry Canvas Tapestry Colors Tar Oil Tar Paste	143 103 103 45
Tape, Transparent Adhesive Tapestry Canvas Tapestry Colors Tar Oil Tar Paste	143 103 103 45 46
Tape, Transparent Adhesive Tapestry Canvas Tapestry Colors Tar Oil Tar Paste Thick Oil	143 103 103 45 46 45

	PAG
Tiles, White	5
Tin Bottles	8
Tin Boxes, Japanned, for Oil Color tubes	94-95-96-9
" Water Color tubes Whole and Half Pans	
" Whole and Half Pans	
Oleo Colors	99
Tin Palette Cups	8'
Tinting Oil	45
Tinting Saucers	
Torchon Board	14
Tortillons	
Tracers, Agate	
Tracing Cloth	
Tracing Paper	
Transfer Paper	
Triangles	
Triangles	
T Squares.	
Tubus, Empty, Collapsible	
Turpentine, Spirits of, for China Painting	147
" " Oil Painting	45
Umbrellas, Sketching	81
Umbrella Staffs.	88
Unfluxed Gold	41 10
Varnishes, A. S. & Co.'s, for Oil Painting	41–42
Varnishes. W. & N., for Oil Painting	81
"French " " "	81
Vitro Moist Water Colors—for China Painting	01 00 00
Vitro Paste for Raised Gold	
Vitro Water Gold	22
Water Color Boxes	191 199 199 194
Water Glasses with two lips	110
Wax Pastel Crayons	190
Wheels, Banding	5
White Frosting.	12
White Metal Leaf	15
Wire Easels.	909 909 904
Wood Divider	154
Wooden Palettes	98
Wood Panels	
	•••••
ADVERTISEMENTS:	
The Art Interchange. Art Paper	208
Bawo & Dotter, White China	205
F. A. Wilke, Kilns	206
Ceramic Art Co., White China	207
Endemann & Churchill, White China.	207
Vogt & Dose, White China	900





# A SARTORIUS & CO.'S

# MOIST OLEO COLORS.

USE .

A. SARTORIUS & CO.'S

## Vitro Moist Water Colors

FOR CHINA PAINTING

ODORLESS.)

USE

A. SARTORIUS & CO.'S

### VITRIFIABLE OIL COLORS

IN TUBES

FOR CHINA PAINTING

USE

A. SARTORIUS & CO.'S

### ROMAN GOLD

AND VITRO WATER GOLD

BOTH FOR CHINA.

CHAS. ERLENKOTTER,
PRINTER,
83 & 85 WHITE STREET, NEW YORK,